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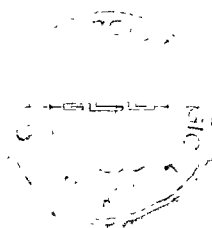
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18

18

THIS WORK IS VERY RESPECTFULLY INSCRIBED

BY HIS EXCELLENCY'S MOST OBEDIANT SERVANT

THE AUTHOR

P R E F A C E.

The Grammar of the Japanese language, which accompanied with this Preface, is simultaneously published in the English and in the Dutch languages, is an original work, not a remodelling or an imitation of any other works of that stamp at present existing. As the result of a many years' study of the Japanese literature, it describes the written or book language, as it really exists in its ancient, as well as in its modern forms.

It also contains the author's own observations on the domain of the spoken language, which his intercourse with native Japanese in France, in England and especially in the Netherlands has afforded him ample opportunities to make; opportunities, which have been the more valuable to him, in as much as that they brought him in contact with people belonging to the most civilized and the most learned, as well as with those of the inferior classes of Japanese society. Thence he derives the right, even though he has never actually trodden the soil of Japan, to embrace the spoken language in the range of his observations, and to treat it in connection with the written language.

The author is convinced that, all he has quoted from Japanese writings, whatever their character, is genuine: he relies upon it himself, and trusts that the experience of others, unprejudiced, will find that it is so.

With regard to the manner in which he has conceived the language, and in all its phenomena treated it analytically and synthetically, he believes it to be in consonance with the spirit of this language, simple and natural, and, — his daily experience confirms this, — thoroughly practical.

PREFACE.

This method of his, was made known in general outline ten years ago, when he published the *Proeve eener Japansche Spraakkunst* door Mr. J. H. DONKER CURTIUS, and the seal of approbation was affixed to it by the judgement of scholars, whereas Mr. S. R. BROWN, who, in 1863, published the very important contribution: *Colloquial Japanese or conversational sentences and dialogues in English and Japanese*, not only founded his *Introductory remarks on the Grammar*, on the Author's method, but with a few exceptions, followed it in its whole extent.

The Grammar, now published, to lay claim to completeness, ought to be followed by a treatise on the Syntax, the materials for which are prepared. It will be published as a separate work, and be of small compass.

By these aids, initiated in the treatment of the language, the student may, with profit, make use of the Japanese-Dutch-English Dictionary, for the publication of which the author has prepared all the materials necessary, and by so doing he will have at his disposal the most important means of access to the Japanese literature.

LEIDEN, May 1868

THE AUTHOR.

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1. CONNECTION OF THE JAPANESE WITH THE CHINESE LANGUAGE -- THE NECESSITY OF UNITING TO THE STUDY OF THE JAPANESE, THAT OF THE CHINESE LANGUAGE.

In its general character, it is true, the Japanese is cognate to the Mongolian and Mandju languages, but with regard to its development, it is quite original, and it has remained so notwithstanding the later admixture of Chinese words, since it rules these as a foreign element, and subjects them to its own construction.

In the Japanese language, as it is now spoken and written, two elements, the Japanese and Chinese alternate continually and, by so doing, form a mixed language which, in its formation, has followed the same course as, for instance, the English in which, the more lately adopted Romance element, which forms a woof only, in like manner, is governed grammatically by the Anglo-Saxon.

In the study of the Japanese language the distinction of the two elements, is of the greatest importance; and as the Chinese element is rooted in the Chinese language, both spoken and written, and thence is to be explained, the student of Japanese ought to know so much of the Chinese language, as shall enable him to read and understand a Chinese text

The Japanese learns Chinese by means of his mother tongue, thus one, who

is not a Japanese and does not understand Japanese, but wishes to learn it, must make himself master of Chinese by another way; to do this, he will be obliged to make use of the resources which already exist in European languages.

Whoever supposes that he can learn the Japanese language without, at the same time, studying the Chinese will totally fail of attaining his object either theoretically or practically. Even let him be so far master of the language spoken, as to be able to converse fluently with the natives, the simplest communication from a Japanese functionary, the price-list of the tea-dealer, the tickets with which the haberdasher or mercer labels his parcels will remain unintelligible to him; because they contain Chinese, if, indeed, they are not wholly composed of Chinese. Thus, whoever wishes to learn Japanese thoroughly, by means of this grammar, is supposed to possess, in some degree, knowledge of the Chinese written language.

2. ON THE WRITING OF THE JAPANESE.

The Japanese write Chinese but have, at the same time, their own native writing derived from the Chinese and which they, in imitation of the Chinese, write in perpendicular columns which follow one another, from the right hand to the left. Our alphabet, for that purpose would have to be written thus:

I	E	A
J	F	B
K	G	C
etc.	H	D

If the words are written in a cross direction, they begin at the right hand, thus, I H G F E D C B A.

The circumstance, that the Japanese writing does not run in the same direction as ours, but crosses it, or takes an opposite course, causes difficulty as soon as we have to couple Japanese writing with our own. Since, the Japanese, adhering to the custom of writing their words under one another, have altered their perpendicular columns of letters to cross lines, which thus show $\ll \approx \cup$; to bring their form of writing into some agreement with ours, I have, till now, thought it best to follow their example and, like them, placed the Japanese letters at the side. Now, however, some Japanese philologists, whenever their

writing is coupled with ours have, in conformity with it, adopted the plan of writing perpendicularly, and from left to right. I likewise have relinquished the manner formerly adopted, and now have, together with the Chinese, reduced the Japanese writing to the rule of ours, and applied to it the modification in the order of the signs already generally in use for the Chinese writing.

The Japanese running-hand, on the contrary, is too much confined to the columnar system to be susceptible of any modification in its direction.

3. INTRODUCTION OF THE WRITTEN AND SPOKEN LANGUAGE OF CHINA INTO JAPAN.

The first knowledge of Chinese-writing was carried to Japan by a prince of Corea in the year 284 of our era, and then, immediately after, the tutor to that prince, a Chinese, named *Wang Lin* (王仁), having been invited, the Japanese courtiers applied themselves to the study of the Chinese language and literature. According to the Japanese historians, *Wang Lin* was the first teacher of the Chinese language in Japan ¹).

In the sixth century, the study of the Chinese language and system of writing first became generally spread, by the introduction of the doctrine of BUDDHA. Then every Japanese, in polished society, besides being instructed in his mother tongue, received instruction in Chinese also, consequently read Chinese books of morality, and aimed at being able to read and to write a letter in Chinese.

The original pronunciation of the Chinese, it is true, degenerated early and that to such a degree, that new dialects of it sprung up, which were no longer intelligible to the Chinese of the continent: but notwithstanding that the Japanese, on account of their knowledge of the Chinese writing, and their proficiency in the Chinese style remained able, by means of the Chinese writing to interchange ideas not only with Chinese, but with all the peoples of Asia that write Chinese. The Chinese written language has become the language of science in Japan. It, still, is such and will yet long remain such, notwithstanding the influence which the civilization of the West will more and more exert there. The

¹) This historical fact is mentioned in *Japan's Bezüge mit der Koreanischen Halbinsel und mit China nach Japanischen Quellen von J. HOFFMANN*, Leyden, 1839, page 111

Chinese written language is, though, the palladium of Japanese nationality, and the natural tie which will once unite the East against the West!

And, however slight be the influence till hitherto exerted on the Japanese language written as well as spoken, by the study of the Western languages and, to wit the Dutch, formerly the monopoly of the fraternity of interpreters and a few literary men, who used this knowledge as a bridge, over which the skill of the West was imported and spread over their country, by means of Chinese or Japanese translations, just as little will it be in future, even if the study of the Western languages should be ever so greatly extended, as the consequence, of Japan's being eventually opened to the trade of the world.

4. APPLICATION OF THE CHINESE WRITING, TO THE WRITING OF THE JAPANESE LANGUAGE.

When, after the introduction of the Chinese written and spoken language into their country, the Japanese adopted it to write their native language, which is not in the least cognate to the Chinese, instead of resolving the sound of the words into its simplest elements, and expressing them by signs, like our letters, they took the sound in its whole, and expressed it syllable for syllable by Chinese characters.

Every Chinese radical word, it is known, is expressed by a more or less composite monogram (character) which has its peculiar ideographic and phonetic value — its peculiar signification and pronunciation. To choose an instance, such is 千 the Chinese word for a thousand. The Chinese says *tsièn*, the Japanese pronounces it *sen*, and the Japanese word for a thousand is *tsi*.

The Japanese considers the peculiar pronunciation of every Chinese character, i. e. the Chinese monosyllable, modified by the Japanese accent, as its SOUND, and calls it *Koyé* or, by the Chinese name 音 *Yin*, which he pronounces *won*; the Japanese word, on the other hand, which expresses the MEANING of the Chinese character, is called by him its *Yomi*, i. e. the READING or MEANING for which he also uses the Chinese terms 訓 *Kun* and 讀 *Toku* ¹⁾. The 千, above

¹⁾ The distinction between *Koyé* en *Yomi* agrees with this, as it is made do by the compiler and publisher of the *Éléments de la Grammaire Japonaise par le P. RODRIGUEZ* in § 1 of that work, and it is, therefore, important to maintain the contents of his paragraph as quite correct against the misconception,

quoted, may thus stand as an ideographic character and whether pronounced by the Japanese as *sen* or translated by *tsi*, or it is only used as a phonetic sign and expresses the syllable *sen* or the syllable *tsi*. That, by such a confusion of *Koyō* en *Yomi*, the whole writing-system of this people rests on an unfirm basis is evident at a glance.

Departing from the principle, to write Japanese with the Chinese writing, and to express the Japanese words syllable by syllable, by means of Chinese characters, some hundreds of the Chinese characters most in use were pitched upon and used for phonetic signs, *Kōna*.

[The Japanese word *Kána*, pronounced as *Kínna*, has arisen from *kar-* or *kar^{na}* by assimilation of the *r*, and means taken upon trust, or borrowed name, thus a phonetic sign without farther meaning, in distinction from *Mu-na* (眞名), a real name. The word *Kána* is generally expressed by the Chinese characters 假名, *kià mîng*, borrowed name; the *Kána* sign is called 假^ナ名^ナ文^モ字^ジ *Kána-mónzi*, and the *Kána* writing 假名書, *Kóna-gáki*.]

These phonetic signs, just as the Chinese writing generally, were at first written in full, either in the standard-form, or in a running hand, which is produced of itself, whenever a Chinese character, composed of several strokes, is written in one continuous pencil-stroke, and gives rather a sketch of it, than a full draught. Running hand forms for 由 are e. g. 𠄎 𠄏 𠄐 𠄑 𠄒 𠄓 𠄔 𠄕 𠄖 𠄗 𠄘 𠄙 𠄚 𠄛 𠄜 𠄝 𠄞 𠄟 𠄠 𠄡 𠄢 𠄣 𠄤 𠄥 𠄦 𠄧 𠄨 𠄩 𠄪 𠄫 𠄬 𠄭 𠄮 𠄯 𠄰 𠄱 𠄲 𠄳 𠄴 𠄵 𠄶 𠄷 𠄸 𠄹 𠄺 𠄻 𠄼 𠄽 𠄾 𠄿 𠅀 𠅁 𠅂 𠅃 𠅄 𠅅 𠅆 𠅇 𠅈 𠅉 𠅊 𠅋 𠅌 𠅍 𠅎 𠅏 𠅐 𠅑 𠅒 𠅓 𠅔 𠅕 𠅖 𠅗 𠅘 𠅙 𠅚 𠅛 𠅜 𠅝 𠅞 𠅟 𠅠 𠅡 𠅢 𠅣 𠅤 𠅥 𠅦 𠅧 𠅨 𠅩 𠅪 𠅫 𠅬 𠅭 𠅮 𠅯 𠅰 𠅱 𠅲 𠅳 𠅴 𠅵 𠅶 𠅷 𠅸 𠅹 𠅺 𠅻 𠅼 𠅽 𠅾 𠅿 𠆀 𠆁 𠆂 𠆃 𠆄 𠆅 𠆆 𠆇 𠆈 𠆉 𠆊 𠆋 𠆌 𠆍 𠆎 𠆏 𠆐 𠆑 𠆒 𠆓 𠆔 𠆕 𠆖 𠆗 𠆘 𠆙 𠆚 𠆛 𠆜 𠆝 𠆞 𠆟 𠆠 𠆡 𠆢 𠆣 𠆤 𠆥 𠆦 𠆧 𠆨 𠆩 𠆪 𠆫 𠆬 𠆭 𠆮 𠆯 𠆰 𠆱 𠆲 𠆳 𠆴 𠆵 𠆶 𠆷 𠆸 𠆹 𠆺 𠆻 𠆼 𠆽 𠆾 𠆿 𠇀 𠇁 𠇂 𠇃 𠇄 𠇅 𠇆 𠇇 𠇈 𠇉 𠇊 𠇋 𠇌 𠇍 𠇎 𠇏 𠇐 𠇑 𠇒 𠇓 𠇔 𠇕 𠇖 𠇗 𠇘 𠇙 𠇚 𠇛 𠇜 𠇝 𠇞 𠇟 𠇠 𠇡 𠇢 𠇣 𠇤 𠇥 𠇦 𠇧 𠇨 𠇩 𠇪 𠇫 𠇬 𠇭 𠇮 𠇯 𠇰 𠇱 𠇲 𠇳 𠇴 𠇵 𠇶 𠇷 𠇸 𠇹 𠇺 𠇻 𠇼 𠇽 𠇾 𠇿 𠈀 𠈁 𠈂 𠈃 𠈄 𠈅 𠈆 𠈇 𠈈 𠈉 𠈊 𠈋 𠈌 𠈍 𠈎 𠈏 𠈐 𠈑 𠈒 𠈓 𠈔 𠈕 𠈖 𠈗 𠈘 𠈙 𠈚 𠈛 𠈜 𠈝 𠈞 𠈟 𠈠 𠈡 𠈢 𠈣 𠈤 𠈥 𠈦 𠈧 𠈨 𠈩 𠈪 𠈫 𠈬 𠈭 𠈮 𠈯 𠈰 𠈱 𠈲 𠈳 𠈴 𠈵 𠈶 𠈷 𠈸 𠈹 𠈺 𠈻 𠈼 𠈽 𠈾 𠈿 𠉀 𠉁 𠉂 𠉃 𠉄 𠉅 𠉆 𠉇 𠉈 𠉉 𠉊 𠉋 𠉌 𠉍 𠉎 𠉏 𠉐 𠉑 𠉒 𠉓 𠉔 𠉕 𠉖 𠉗 𠉘 𠉙 𠉚 𠉛 𠉜 𠉝 𠉞 𠉟 𠉠 𠉡 𠉢 𠉣 𠉤 𠉥 𠉦 𠉧 𠉨 𠉩 𠉪 𠉫 𠉬 𠉭 𠉮 𠉯 𠉰 𠉱 𠉲 𠉳 𠉴 𠉵 𠉶 𠉷 𠉸 𠉹 𠉺 𠉻 𠉼 𠉽 𠉾 𠉿 𠊀 𠊁 𠊂 𠊃 𠊄 𠊅 𠊆 𠊇 𠊈 𠊉 𠊊 𠊋 𠊌 𠊍 𠊎 𠊏 𠊐 𠊑 𠊒 𠊓 𠊔 𠊕 𠊖 𠊗 𠊘 𠊙 𠊚 𠊛 𠊜 𠊝 𠊞 𠊟 𠊠 𠊡 𠊢 𠊣 𠊤 𠊥 𠊦 𠊧 𠊨 𠊩 𠊪 𠊫 𠊬 𠊭 𠊮 𠊯 𠊰 𠊱 𠊲 𠊳 𠊴 𠊵 𠊶 𠊷 𠊸 𠊹 𠊺 𠊻 𠊼 𠊽 𠊾 𠊿 𠋀 𠋁 𠋂 𠋃 𠋄 𠋅 𠋆 𠋇 𠋈 𠋉 𠋊 𠋋 𠋌 𠋍 𠋎 𠋏 𠋐 𠋑 𠋒 𠋓 𠋔 𠋕 𠋖 𠋗 𠋘 𠋙 𠋚 𠋛 𠋜 𠋝 𠋞 𠋟 𠋠 𠋡 𠋢 𠋣 𠋤 𠋥 𠋦 𠋧 𠋨 𠋩 𠋪 𠋫 𠋬 𠋭 𠋮 𠋯 𠋰 𠋱 𠋲 𠋳 𠋴 𠋵 𠋶 𠋷 𠋸 𠋹 𠋺 𠋻 𠋼 𠋽 𠋾 𠋿 𠌀 𠌁 𠌂 𠌃 𠌄 𠌅 𠌆 𠌇 𠌈 𠌉 𠌊 𠌋 𠌌 𠌍 𠌎 𠌏 𠌐 𠌑 𠌒 𠌓 𠌔 𠌕 𠌖 𠌗 𠌘 𠌙 𠌚 𠌛 𠌜 𠌝 𠌞 𠌟 𠌠 𠌡 𠌢 𠌣 𠌤 𠌥 𠌦 𠌧 𠌨 𠌩 𠌪 𠌫 𠌬 𠌭 𠌮 𠌯 𠌰 𠌱 𠌲 𠌳 𠌴 𠌵 𠌶 𠌷 𠌸 𠌹 𠌺 𠌻 𠌼 𠌽 𠌾 𠌿 𠍀 𠍁 𠍂 𠍃 𠍄 𠍅 𠍆 𠍇 𠍈 𠍉 𠍊 𠍋 𠍌 𠍍 𠍎 𠍏 𠍐 𠍑 𠍒 𠍓 𠍔 𠍕 𠍖 𠍗 𠍘 𠍙 𠍚 𠍛 𠍜 𠍝 𠍞 𠍟 𠍠 𠍡 𠍢 𠍣 𠍤 𠍥 𠍦 𠍧 𠍨 𠍩 𠍪 𠍫 𠍬 𠍭 𠍮 𠍯 𠍰 𠍱 𠍲 𠍳 𠍴 𠍵 𠍶 𠍷 𠍸 𠍹 𠍺 𠍻 𠍼 𠍽 𠍾 𠍿 𠎀 𠎁 𠎂 𠎃 𠎄 𠎅 𠎆 𠎇 𠎈 𠎉 𠎊 𠎋 𠎌 𠎍 𠎎 𠎏 𠎐 𠎑 𠎒 𠎓 𠎔 𠎕 𠎖 𠎗 𠎘 𠎙 𠎚 𠎛 𠎜 𠎝 𠎞 𠎟 𠎠 𠎡 𠎢 𠎣 𠎤 𠎥 𠎦 𠎧 𠎨 𠎩 𠎪 𠎫 𠎬 𠎭 𠎮 𠎯 𠎰 𠎱 𠎲 𠎳 𠎴 𠎵 𠎶 𠎷 𠎸 𠎹 𠎺 𠎻 𠎼 𠎽 𠎾 𠎿 𠏀 𠏁 𠏂 𠏃 𠏄 𠏅 𠏆 𠏇 𠏈 𠏉 𠏊 𠏋 𠏌 𠏍 𠏎 𠏏 𠏐 𠏑 𠏒 𠏓 𠏔 𠏕 𠏖 𠏗 𠏘 𠏙 𠏚 𠏛 𠏜 𠏝 𠏞 𠏟 𠏠 𠏡 𠏢 𠏣 𠏤 𠏥 𠏦 𠏧 𠏨 𠏩 𠏪 𠏫 𠏬 𠏭 𠏮 𠏯 𠏰 𠏱 𠏲 𠏳 𠏴 𠏵 𠏶 𠏷 𠏸 𠏹 𠏺 𠏻 𠏼 𠏽 𠏾 𠏿 𠐀 𠐁 𠐂 𠐃 𠐄 𠐅 𠐆 𠐇 𠐈 𠐉 𠐊 𠐋 𠐌 𠐍 𠐎 𠐏 𠐐 𠐑 𠐒 𠐓 𠐔 𠐕 𠐖 𠐗 𠐘 𠐙 𠐚 𠐛 𠐜 𠐝 𠐞 𠐟 𠐠 𠐡 𠐢 𠐣 𠐤 𠐥 𠐦 𠐧 𠐨 𠐩 𠐪 𠐫 𠐬 𠐭 𠐮 𠐯

The standard-form, written in full, commonly called 眞^シ字^ジ *Sin-zi* or 正^{セイ}字^ジ *Sai-zi*, the real, proper character, also 楷^{カイ}書^{ショ} *Kai-sio*, normal writing, and 行^{ギョウ}書^{ショ} *Gyoo-sio*, text-hand, was used in the Japanese Chronicle 日本書記 *Yamato-bumi* or *Nippon-sio ki* 1), containing the oldest history of Japan, from 661 B. C. till 696 A. C. and published in 720 A. C. as manuscript in thirty parts.

The running-hand form was used in the old Japanese Bundle of Poems

on the ground of which, R. ALCOCK, pp. 9 and 16 of his *Elements of Japanese Grammar*, takes the field against RODRIGUEZ and his publisher *Tomi*, nevertheless, means the same as the Chinese word 訓 *Kun*, the *Kun* of ALCOCK.

¹⁾ The work is written in Chinese, and was one of the principal sources in the elaboration of my treatise *Japan's Bezüge auf der Koreanischen Halbinsel und mit China*, published in VON SIEBOLD's *Nippon-Archiv* 1839

萬葉集 *Man-yō-ſiu* or the Collection of the Ten Thousand Leaves, compiled about the middle of the eighth century.

The first *Kána*-form was, consequently, called *Yamato-kána* ¹⁾ (大和假名), the other *Man-yō-kána* (萬葉假名).

5. JAPANESE WRITING PROPER.

An abbreviation of the two forms of Chinese writing led to the formation of another writing which, in opposition to the Chinese character writing, was styled, as the writing of the Japanese Empire. 日本國之文字, *Nippon gōkū no mon-zi*.

a. The *Kāta-kána*.

Abbreviation of the Chinese standard writing gave rise to the *Kāta-kānu gāki*. It was, originally, intended when placed side by side with the Chinese characters, to express in remarkably smaller writing either their sound (*koyé*), or their meaning (*yomi*), and was therefore denominated *Kāta-kānu-mon-zi* (片假名^ナ文^ノ字^ジ), i. e. side-letter ²⁾. According to the Japanese sources ³⁾, the inventor of this writing is unknown, and the invention of it has been, incorrectly, attributed to the Japanese statesman, KIBI DAIZIN, who died in 757.

b. The *Fira-gána* ⁴⁾.

The more or less abbreviated form of the Chinese running-hand or short hand (草字^ナ *Soo-zi*) is called *Fira-gána-gāki* (平假名書) or the even letter-writing, or, according to another reading, *Firo-gána* (廣假名), i. e. broad letters, since they take up the whole breadth of the writing-column. It is the running hand in which official documents, as well as letters and by far the greatest number of Japanese books are written and printed, and thus must be distinguished as the popular writing, proper. It has the advantage

¹⁾ *Yamato*, contracted from *Yanu ato*, behind the mountains, properly the name of the Province, to which the Mikado's court was removed in 710, is at the same time applied to the Japanese Empire. See *Fak-buts-zen*, under *Yamato*, and the Japanese Encyclopedia, Vol 73, p. 4 verso

²⁾ The notion of some Japanese writers seems less correct, as by *Kāta-kānu* were meant half-letters.

³⁾ The Japanese Encyclopedia *San-sai-dzu-e* Vol. 16, p. 35 v.

⁴⁾ People say and write too *Fira-kana*, and *Hira-kana*.

over other forms of writing, that the letters of a word can be joined to one another.

6. ON THE JAPANESE PHONETIC SYSTEM.

The number of sounds or syllables in Japanese was first, fixed at 47 and that in imitation of the Brahmanical-writing (梵字 *Bon-zi*), which distinguishes 12 vowels and 35 consonants ¹⁾. The fixing of the Japanese phonetic system is attributed to the Buddhist Priest KOO-BOO DAI-SI (弘法大師), who, in his 31st year, went to China in 804 A. C. to study more closely the doctrine and institutions of BUDDHA and who, during a stay of three years, acquired there, among other knowledge, that of the Brahmanical writing (Sanskrit) and the phonetic system, as it was understood by the Chinese Priesthood ²⁾.

A. SYSTEMATIC ARRANGEMENT OF THE 47 SOUNDS, EXPRESSED BY CHINESE AND JAPANESE KANA-SIGNS.

The Japanese phonetic system with its Chinese and Japanese *Kana*-signs systematically arranged according to the organs of speech, by which the sounds are produced, is as follows:

- | | | | | | |
|--------------------------------|----------|----------|----------|----------|----------|
| 1 Palatal sounds ³⁾ | 阿 了, a. | 伊 イ, i. | 宇 ウ, u. | 江 江, e | 遠 オ, o. |
| | | | | (ye). | |
| 2 „ | 加 カ, ka. | 幾 キ, ki. | 久 ク, ku. | 計 ケ, ke. | 己 コ, ko. |
| 3 Lingual sounds ⁴⁾ | 左 サ, sa. | 之 シ, si. | 須 ス, su. | 世 セ, se. | 曾 ソ, so. |
| 4 „ | 多 タ, ta. | 知 チ, ti | 津 ツ, tu | 天 テ, te. | 士 ト, to. |
| | | (tsi). | (tsu). | | |
| 5. „ | 奈 ナ, na. | 仁 ニ, ni. | 奴 ス, nu. | 禰 子, ne. | 乃 ノ, no. |

¹⁾ The Japanese Encyclopedia *San-sai-dzu-e* Vol. 15, p. 35 v

²⁾ The way in which the Chinese translators have copied, syllabically only, by means of Chinese characters, the Sanskrit words in the Buddhist writings imported from India, is placed in a clear light by the work: *Méthode pour déchiffrer et transcrire les noms sanscrits qui se rencontrent dans les livres chinois, inventée et démontrée par M. STANISLAS JULIEN* Paris 1859

³⁾ 喉音.

⁴⁾ 舌音.

6 Labialsounds ¹⁾	波 ㄩ, fa	比 ヒ, fi	不 フ, fu	邊 へ, fe	保 ホ, fo
	(va).	(vi).	(vu).	(ve).	(vo).
7	末 マ, ma.	美 ミ, mi.	無 ム, mu.	女 メ, me.	モ モ, mo.
8 Palatal sounds.	也 ヤ, ya.	爲 イ, i.	油 ユ, yu.	恵 エ, ye.	與 ヨ, yo.
9. Lingual sounds.	良 ラ, ra.	利 リ, ri.	留 ル, ru.	禮 レ, re.	呂 ロ, ro.
10 Labial sounds	和 ワ, wa.	伊 井, wi.	宇 ウ, wu.	江 エ, we.	於 フ, wo.

We give this view from a Japanese source ²⁾, we must, however, remark that the Chinese signs of the sounds are not generally those, from which the Japanese *Káta-kánu* sign placed next it, by way of abbreviation, is derived, for, properly, the *Káta-kánu* sign

ア, a,	answers to the Chinese character	安.
オ, o.	“ “ “ “	於, vulgo 於.
チ, tsi.	“ “ “ “	千, a thousand, Jap. tsi.
子, ne.	“ “ “ “	子, the cyclical sign for mouse. Jap. ne.
ㄩ, fa.	“ “ “ “	半.
ミ, mi.	“ “ “ “	三, three, Jap. mi.
ム, mu,	“ “ “ “	牟.
メ, me,	“ “ “ “	女, woman, Jap. me.
ル, ru.	“ “ “ “	流.
井, wi.	“ “ “ “	井, well. Jap. wi.
エ, we.	“ “ “ “	恵.
フ, wo,	“ “ “ “	乎.

According to this system, some dictionaries, particularly those of the un-mixed old Japanese language have been arranged.

¹⁾ 唇音.

²⁾ *Wa-kan Set'syoo moe sau bukuro*, p 38, r, where the pronunciation of the Sanscrit phonetic system is given with Japanese *Káta-kána*.

This system of 47 sounds or syllables, however, and indeed with relation to the consonants, is incomplete. It is not sufficient to express all the sounds of the Japanese language. Therefore, to supply the defect, recourse has been had to a modification of some *Kata-kana* signs, and for that purpose points, or a small ring, have been placed next them. Thus is placed

opposite the row of sounds	カ. キ. ク. ケ. コ	the modification	カ [°] . キ [°] . ク [°] . ケ [°] . コ [°]
	ka, ki, ku, ke, ko		ga, gi, gu, ge, go.
„ „ „	サ. シ. ス. セ. ソ „ „		サ [°] . シ [°] . ス [°] . セ [°] . ソ [°]
	sa, si, su, se, so		za, zi, zu, ze, zo.
„ „ „	タ. チ. ツ. テ. ト „ „		タ [°] . チ [°] . ツ [°] . テ [°] . ト [°]
	ta, tsi, tsu, te, to		da, dzi, dzu, de, do.
„ „ „	ハ. ヒ. フ. ヘ. ホ „ „		ハ [°] . ヒ [°] . フ [°] . ヘ [°] . ホ [°]
	fa, fi, fu, fe, fo		ba, bi, bu, be, bo.
			パ [°] . ピ [°] . プ [°] . ペ [°] . ポ [°]
			pa, pi, pu, pe, po.

The sounds, thus modified, are called *Nigor'ru koy'* (濁音), i. e. confused or impure sounds, the points used to indicate the modification *Nigori*, and the small ring *Miru*.

In the *Yamato*- and *Man'yō-kana* the modified sounds are expressed by proper Chinese characters chosen for that purpose. While, to give an instance, the syllable *ka* is expressed by one or another of the characters. 加. 加. 架. 嘉. 迦. 可. 河. 何. 荷. 珂. 柯. 軻. 軻. 訶. 歌. 甘. 間. 箇. 个, to express the syllable *ga*, one of the characters 我. 俄. 峨. 餓. 鵝. 雅 may be chosen.

B. THE IROVA IN CHINESE CHARACTER- AND IN KATA-KANA SIGNS.

To facilitate the learning of the Japanese sounds or syllables, they have been so arranged as to compose a couple of sentences, and as these begin with the word *Irova*, that name has been given to the Japanese alphabet. The composition of the *Irova* is attributed to the Bonze, KOO-BUU DAI-SI, (who died in 834) already mentioned, the writing-form he used for it was, it is asserted, running-hand or *Fra-jana*.

THE IROVA	TRANSLATION	THE IROVA WITH CHINESE TRANSLATION.
Iro vá nivovetó tsirinuruwó.	Color and smell (love and enjoyment) vanish'	淺 ^{アサキ} 有 ^ウ 我 ^{ワガ} ○ 夢 ^{ユメ} 爲 ^{ナリ} 世 ^ヨ 色 ^{イロハ}
Wāga-yó daré zo tsūné narām.	In our world who (or what) will be enduring?	不 ^フ 與 ^{オク} 誰 ^{タレ} 勻 ^{ニホ}
U-wino ókū-yāma kévū koyéte,	If this day passes away into the deep mount of its existence,	醉 ^{サビ} 山 ^{ヤマ} 常 ^{ツネニ} 散 ^{チリヌ}
Asaki yūmémisi, évi mó sézū.	Then it was a faint vision; it does not even cause giddiness (it leaves you cold)	今 ^{イマ} 越 ^{コシ}

The *Kātu-kānu* signs of the *Irová*, which stand in the place of our alphabet, and according to which the Japanese dictionaries are commonly arranged, are derived from Chinese characters, which are likewise used, and that by way of Capitals or large letters. They are:

伊, イ, i.	和, ワ, wa.	宇, ウ, u.	阿, ア, a.
呂, ロ, ro.	加, カ, ka.	*井, 井, wi, yi.	薩, サ, sa.
半, ハ, fa (ha), va.	與, ヨ, yo.	乃, ノ, no.	幾, キ, ki.
仁, ニ, ni.	多, タ, ta.	於, オ, o.	*弓, コ, yu.
保, ホ, fo (ho), vo.	礼, レ, re.	久, ク, ku.	*女, メ, me.
反, ヘ, fe (he), ve.	曾, ソ, so.	也, ヤ, ya.	*三, ミ, mi.
土, ト, to.	州, ツ, tu (tsu).	末, マ, ma.	之, シ, si.
*千, チ, ti, tsi.	*子, 子, ne.	介, ケ, ke.	惠, エ, we, e.
利, リ, ri.	奈, ナ, na.	不, フ, fu.	比, ヒ, fi (hi), vi.
奴, ス, nu.	良, ラ, ra.	已, コ, ko.	毛, モ, mo.
流, ル, ru.	牟 { ム, mu, m.	*江, エ, ye.	世, セ, se.
乎, フ, wo.	牟 { ン, n.	天, テ, te.	須, ス, su.

The characters marked * stand for ideographic signs, answering to the Japanese word *tsi* (a thousand), *ne* (mouse), *wi* (well), *ye* (bay), *yu* (bow), *me* (woman), and *mi* (three).

The sign 牟, *mu*, which was also used in the old Japanese for the final

sound *m* (at present *n*) has, in this quality, more lately acquired the sign \mathfrak{m} , *n*, as a variation.

7. REPETITION OF SYLLABLES. — STOPS.

The repetition of a letter is expressed by \backslash , of dis- or trisyllabic words by \langle ; thus, for instance, \mathfrak{y} stands for $\mathfrak{y}\mathfrak{y}$, *ya ya*: $\frac{\mathfrak{y}}{\mathfrak{y}}$ for $\frac{\mathfrak{y}}{\mathfrak{y}}$, *iro-iro*.

As stenographic signs for some Japanese words that frequently occur, in connection with the *Kíta-kína*, the following are to be remarked:

ㄗ for 事, *koto*, sake.

ㄗ for トモ, *tomo*.

ㄗ .. トキ, *toki*, time.

ㄗ .. シテ, *sité*.

寸 .. 時, *toki*, time.

ㄗ .. タマ, *tama*.

Stops.

As stops, only the comma (\backslash) and the point (\circ or \bullet) occur in Japanese. The use of them, however, is left wholly to the option of the writer. Some use \circ also at the beginning of a new period, and thus begin that with a point, while others with the same object place a somewhat larger ring, \bigcirc , or a \triangle there. The comma (\backslash) stands on the right of the letter (for instance $\mathfrak{y}\backslash$), while the repetition sign is placed on the diameter of the column of letters (for instance $\mathfrak{y}\langle$, *kuku*).

The principle of separating the words from one another in writing is, for the most part, quite lost sight of in writing with the *Kíta-kína*, and the *Kána* signs of a whole period are written at equal distances. The consequence of it is, that for an unpractised person, who is not already pretty well acquainted with the Japanese, it is very doubtful how he has to divide some fifty or a hundred successive *Kána* signs into words. With a view to perspicuity and not to require from the reader that he shall be already acquainted with the period which is offered him to read, to enable him to read and understand it, it is in the highest degree desirable that our method of separating the words should be applied to the Japanese, as it is done by us. If the method of separating word for word were adopted by the Japanese, it would be great step in the improvement of their writing-system.

8. REMARKS ON THE JAPANESE SYSTEM OF SOUNDS, AND THE EXPRESSION OF
IT WITH OUR LETTERS.

To promote the unity necessary in the reduction of the Japanese to Roman characters, we have adopted the Universal or Standard alphabet, by ROBERT LEPSIUS. As this alphabet enables people of various nations to reduce to their own graphic system, the words of a foreign language, in a manner systematic, uniform, and intelligible to every one; and as it has been adopted by the principal philologists in all countries, as well as by the most influential Missionary Societies, its application to the Japanese language will be welcomed by every one who prizes a sound, uniform and, at the same time, very simple system of writing.

In reducing the Japanese text to Roman character the following signs borrowed from the Standard alphabet have been adopted.

- a. *a* open as heard in the Dutch *vader*; — English *father*, *art*; — Jap. ア.
- i. *i* pure as heard in the Dutch *ieder*; — Eng. *he*, *she*; — Jap. イ.
- î. *i* long; — Jap. 井.
- ï. *i* short.
- u. *u* pure, as *oe* heard in the Dutch, *goed*; — Eng. *oo* in *good*, *poor*, *o* in *lose*; — Jap. ウ. At the beginning of a word it is frequently pronounced with a soft labial aspiration, as *wu*.
- û, short, silent *u*.
- e. *e* close, *e* as heard in the Dutch *bezig*, *meer*, *geven*; — Eng. *a* in *face*, *nation*; — German *e* in *weh*; — Jap. エ.
- ë. *e* short.
- é. *e* open as heard in the Dutch *berg*; — Eng. *a* in *hat*; — French *è* in *mère*, *être*; — German *Bär*, *fett*.
- o. *o* close as heard in the Dutch *jong*, *gehoor*; — Eng. *borne*; — German *Ton*; — Jap. オ.
- ô. *o* short.
- g, a sound between *a* and *o*, leaning rather to the *a* than the *o*, as heard in the English *water*, *all* and *oa* in *broad*.
- o. When the sound g inclines rather to the *o* than *a*, it is expressed by o.
- gu. In the dialect of *Yêdo* ア ウ (*au*) changes to *go*, because the *a*, for ease in rapid pronunciation, inclining to the *u* changes to g, while the *u*, to approach more nearly the *a*, changes to o.

In some dialects of Western Japan, particularly that of *Kiu-siu*, *au* changes to *io*, and *arau* (アロ) is superseded by *ar'io* (アロ^イ, ア^イ).

The etymology considered, however the written form *au* or *qu* is to be preferred.

ou. Etymologically *ou* (ウ) in the dialect of *Yédo* sounds *eo*, being the hard open *e* heard in the Dutch *loopen*, German *mond*, followed by the *u* inclining towards the soft *o*. By some Japanese, this diphthong is also pronounced as *eo* and is written so, as well. On the etymological principle we write *ou*, in distinction from *au*, or *qu* ¹⁾.

eu. (エウ) is pronounced *ëo*.

k, as in Dutch, German, and English. — カ, キ, ク, ケ, コ, = *ka, ki, ku, ke, ko*.

g. In Western Japan, particularly in *Kiu-siu*, カ^g, キ^g, ク^g, ケ^g, コ^g are pronounced as *ga, gi, gu, gv, go*, thus *g* as the medial of *k*, just as the *g* in the German *gabel*, French *garçon*, English *gain, give, go*.

In the dialects of Eastern Japan, on the other hand, particularly in that of *Yédo*, the *g* has the sound of the *ng* in the German *lang*, English *singing*, thus a really impure sound, by no means the medial of *k*; and the series カ^g, キ^g, ク^g, ケ^g, コ^g are pronounced *nga, ngi, ngu, nge, ngo* according to the Standard-alphabet *na, ni, nu, ne, no*.

Even might the pronunciation of *Yédo* deserve preference above that of the other dialects, still we think we ought to retain the *g* for the representation of the impure *g*, because this form of writing is as good as universally adopted, and also because the *n* does not appear with it, even in the Japanese writing. Therefore without wishing to dispute the freedom of others to write *wanga* for ワカ^g and *Nungasaki* for ナカサキ^g, because people in *Yédo* speak so, we adhere to our already adopted written form *waga* and *Nagasasaki*, and say *wága* and *Nógasóki*.

The Dutch guttural *g* (*gaan, geven*), = *γ* of the Standard-alphabet is quite foreign to the Japanese organs of speech.

s. *s* sharp, サ, シ, ス, セ, ソ, = *sa, si, su, se, so*. — *Si* and *se*, in the pro-

¹⁾ LÉON PAGÈS, also has kept this distinction in view, and expresses アロ^イ by *ô* and ア^イ by *ô* — *Dictionnaire Japonais-Français traduit du dictionnaire Japonais-Portugais composé par les missionnaires de la compagnie de Jésus. Publié par LÉON PAGÈS Première livraison 1862*

nunciation of *Yédo* have the sound of the German *sch*i, *sch*e, the English *she*, *shoy*, and thus answer to the written forms *ši*, *še* of the Standard-alphabet. Etymology, nevertheless, requires for *シ* and *セ* the written form *si* and *se*, leaving *she* and *shay*, and sometimes also *tse*, to the pronunciation.

- z**, soft *s* impure, being heard, in the dialect of *Yédo*, as a combination of *n* and *z* or also of *d* and *z*. — サ^z, シ^z, ス^z, セ^z, ソ^z = *za*, *zi*, *zu*, *ze*, *zo* (*nza*, *nzi*, *nzu*, *nze*, *nzo* or *dza*, *dzi*, *dzu*, *dze*, *dzo*), consequently アラス^z occurs as *aránzū* or *arédzū*.
- š**, Dutch *sj*, German *sch*, English *sh*, French *ch*. As pronounced at *Yédo* this consonant is distinguished as a palatal variety of *š* which, as such, ought to be represented by *ṣ̌* of the Standard-alphabet.

The combination of this sound with *a*, *u*, *o*, so *ša*, *šu*, *šo*, is expressed by シヤ^š, シユ^š, シヨ^š (*siya*, *siyu*, *siyo*), which, is pronounced by some Japanese of *Yédo*, as *sīya*, *sīyu*, *sīyo*, with a scarcely audible *y*, whereas from the mouths of some others, a sound is heard which inclines rather to *ša*, *šu*, *šo*. Since the first pronunciation lets the etymological value of these combinations appear, we think to give the preference to the written forms *sīya*, *sīyu*, *sīyo*, leaving it to the reader to pronounce them *ša*, *šu*, *šo* or *sya*, *syu*, *syo*.

- ž**. The Dutch *zj*, French *j*, English *s* in *measure*, the softer pronunciation of *š*. シヤ^ž, シユ^ž, シヨ^ž, *ža*, *žu*, *žo*. For the sake of etymology, we write *zīya*, *zīyu*, *zīyo*.
- t**. タ^t, チ^t, ツ^t, テ^t, ト^t = *ta*, *tsi*, *tsu*, *te*, *to*. Properly, チ^t, ツ^t, *tī en tu* are etymological; but these combinations of sound are, at once, foreign to the Japanese organs of speech and are, whenever they have to be adopted from another language, expressed by ティ^t *tēi* and トゥ^t *tōu*. チ^t (*tsi*), commonly pronounced *tši* as in the English *cheer*.
- d**. ダ^d, チ^d, ツ^d, テ^d, ト^d, *da*, *dzi*, *dzu*, *de*, *do*, according to the dialect of *Yédo* *nda*, *ndzi*, *ndzu*, *nde*, *ndo*. The Coreans express the impure Japanese *d* by 닥^d (*nt*).
- tš**. The Dutch *tšj*, English *ch* in *chair*. チヤ^{tš}, チユ^{tš}, チヨ^{tš}, etymologically *tšiya*, *tšiyu*, *tšiyō*, according to the *Yédo* pronunciation *tšya*, *tšyu*, *tšyo*, the *y* being scarcely audible. Some are heard to pronounce it *tša*, *tšu*, *tšo*.
- dž**. The Dutch *džj*, English *g* in *George*, *j* in *judge*. ジャ^{dž}, ジュ^{dž}, ジョ^{dž}, etymologically *džīya*, *džīyu*, *džīyo*, according to the *Yédo* pronunciation *džya*, *džyu*, *džyo*, in the mouths of some also *dža*, *džu*, *džo*.
- n**. ナⁿ, ニⁿ, ノⁿ, ナⁿ, ニⁿ, ノⁿ, *na*, *nī*, *nu*, *ne*, *no*.

ン, *n*, final letter, serves as well for the dental, as the nasal final sound, which approaches the French faint *n* at the end of a syllable and is expressed by *ng* (ñ of the Standard-alphabet).

Formerly, instead of the final letter ン, the *Káno*-sign ヌ, *mu* was used, and pronounced as a mute *m*. In Japanese words ン, stands for the faint nasal final sound ñ, in Chinese words, on the contrary, for the clear dental final sound *n* as in our „man, dan.”

In composition, the final sound *n* has a euphonic influence on the consonants following it and changes *k*, *s*, *t* and *j* into the impure sounds *g*, *z*, *d*, *b*, which are pronounced more or less like *ng*, *nz*, *nd*, *nb*. The combined sound *nb*, in pronunciation, changes to *mb*: *Tanbu* (タ ン ヌ) is pronounced *Tumba*; *Nanbok* (ナ ン ボ ク), *Numbok*; *Kenbok* (ケ ン ボ ク), *Kembok*.

For the sake of unity in spelling, although in the dialect of *Yédo* it is pronounced as the French faint *n*, we retain for the final sound ン, the written form *n*, since long current, and continue to write *Nippon*, leaving it to the reader to pronounce it *Nipponng*.

f(h), v. ヱ, エ, フ, ヘ, ホ, *jú*, *jí*, *jú*, *jí*, *jó* or *ha*, *hi*, *ju* (not *hou*), *he*, *ho*. Originally the aspirated labial sound *j*, which has been retained in some dialects, in others, on the contrary, superseded by the soft *h*: a phenomenon which occurs in the Spanish also, in which the *j* of the Old-Spanish language has, in later times, passed into the soft aspirated *h*.

In the dialect of the old imperial city of *Miyako*, and its dependent provinces, the *j* is retained, and so far as we know, in *Sanuki* and *Sendai*, where commonly *júna*, *jító*, *járú*, *jíri*, *jókú*, are heard. In the dialect of *Yédo*, on the contrary, the *j* has been quite driven out and there, *hína*, *hító*, *járú* (*ju* remains *jú*), *héri*, *hokú* are said.

This distinction of the two sounds, according to fixed dialects, rests on communications made to us orally by Japanese.

That, in the language of *Miyako*, where Japanese is spoken the purest, as also in the dialect of *Sanuki*, the *j* occurs to the exclusion of *h*, I have been assured by a native of *Yédo* who has passed some years in *Sanuki* ¹⁾, while another native of *Yédo* ²⁾ has mentioned to me the province of *Sendai*

¹⁾ OHO-GAWA KITAROO, mechanician, resident in the Netherlands since 1863

²⁾ ENOMOTO KAMADZIROO, an officer in the Japanese Navy, also resident in the Netherlands since 1863

and the North-eastern part of Japan as districts, in which the *f*, to the exclusion of *h*, is commonly in use.

In the middle, or at the end of a word, the *f* or *h* in the pronunciation, passes over to *v* or a pure labial (not labio-dental) *w*, and even in writing **フ** (*wa*) supersedes **ハ** (*va*): **カハ**, **キハ**, **クハ** are heard *kava*, *kiva*, *kävá*, or also *kawu*, *kiwa*, *küwá*, for which **カワ**, **キワ**, **クワ**, is written.

On the contrary the syllables **ヒ**, *vi*, **フ**, *vu*, **ヘ**, *ve*, **ホ**, *vo*, whenever a vowel precedes reject the aspirate, and **アヒ** is pronounced as *ai*, **アフ** as *au* (*gu*), **アヘ** as *ae*, **アホ** as *ao*, **イヒ** as *ii*, **イフ** as *iu*, **イヘ** as *ië*, **オホ** as *oo* etc.

The aspirated labial **ヒ**, *fi*, in **ヒト**, *fito*, man, sounds like a *fui* or *fwi* whistled with the mouth, and is easy to be pronounced. In the *Yédo hi*, on the contrary, the *h* often occurs as a palatal aspirate, which, whenever it is pressed through the closed teeth, forms a sound quite strange to European ears, which it is not possible to express with our letters. What former travellers, GOLOWNIN, MEYLAN and others have said about this sound ¹⁾ is now confirmed by our observation: and we have only to add that in the mouths of some from *Yédo* the word **ヒト** (*fitó* or *hito*, man) became even *sto*.

Since for the syllables **ハ**, **ヒ**, **ヘ**, **ホ** two forms of writing have now come into existence, in proportion as one or the other pronunciation is followed, one with *f*, the other with *h*, the question becomes important, which of the two forms of spelling deserves the preference. If Japanese is to be written according to the accent of *Yédo*, then, naturally, the *h* must be adopted, just as, to let the dialect of Zeeland enjoy its rights, *Olland* and *oofd* must be written for *Holland* and *hoofd*, or, not to do injustice to the Berlin dialect, *Jabe*, *Jott* and *jut* must be written for *Gabe*, *Gott* and *gut*. If, however the pronunciation most generally in vogue, with the exception

¹⁾ „No European,” says GOLOWNIN, „will succeed in pronouncing the Japanese word for „fire,” — it is **ヒ**, *fi*. — I have practised at it two years, but in vain. As the Japanese pronounced it, it seemed to be *fi*, *hi*, *psi*, *fzi*, being pronounced through the teeth, however we might wring and twist our tongues into every bend, the Japanese still stuck to their „not right” — *Begebenheiten des Capitains von der Russisch-Kaiserlichen Marine GOLOWNIN, in der Gefangenschaft bei den Japanern in den Jahren 1811 1812 und 1813 Aus dem Russischen übersetzt von Dr C. J. SCHULTZ 1818 Vol II. p. 30*

of *Yêdo*, that of *Miyako* be preferred, then must the *h* be put aside and *f* adopted. We do the last, and that for the following reasons:

1. The Japanese philologers themselves have, at all times, characterized the consonant of their series of sounds ハ. ヒ. フ. ヘ. ホ as labial, and made it equivalent to the labials of the Sanscrit.

2. The Chinese *Kôna* signs, fixed upon to represent this series of sounds, are all sounds which, after the Chinese pronunciation, begin with a *p* or an *f*, whereas the sharp aspirated *h* of the Chinese words, just as the *h* of the Sanscrit, is expressed by *k*, and カイ, *kai* is written and spoken for the Chinese *hai*.

3. In Japanese, as in Dutch and English, the sharp *f* between two vowels passes over into the soft *v* or *w*, and beside the older written form カハ, カヘ, カホ, for which we must write *kava*, *kave*, *kavo*, that of カワ, カヱ, カヲ, *kawa*, *kawe*, *kawo*, has gradually come into vogue.

4. From the beginning Europeans, who had intercourse with the Japanese, generally wrote *f* and not *h*; thus the Portuguese missionaries, and their contemporary, FR. CARON (1639); also more lately, E. KAEMPFER (1691). P. THUNBERG (1775). J. TITSINGH ¹⁾ (1780), and others. All wrote *Farina*, *Fanna*, *Firando*, *Fori*. In this century the *h* first appeared, because then Europeans came more frequently in contact with interpreters and natives of *Yêdo*. If now we adopt the *h*, then will all connection with what was formerly done for the knowledge of the language, history and geography of Japan be broken off, a door opened for endless confusion, and for thousands of Japanese words we shall have a double spelling.

b, impure, from the sound arisen from the blending of *u* with *v*, which the Koreans, whenever they write Japanese words in their character, express by mp (ㅁㅍ). — ハ^b, ヒ^b, フ^b, ヘ^b, ホ^b, *ba*, *bi*, *bu*, *be*, *bo*

p, ハ^p, ヒ^p, フ^p, ヘ^p, ホ^p, *pa*, *pi*, *pu*, *pe*, *po*.

y, The Dutch *j*; -- English *y* in *yard*; -- French *y*.

ヤ, ュ, エ, ヨ, *ya*, *yu*, *ye*, *yo*. The pronunciation of 井 is not fixed, and fluctuates between *wi*, *yi*, *ii*, and *i*.

r, Soft guttural *r*, just as the English *r* in *part*, *art*, *r* of the Standard-

¹⁾ In TITSINGH's *Byzonderheden* whenever an *h* occurs in Japanese words, it has been placed there, from a mistake of either the writer, or compositor

alphabet. ラ. り. ル. ロ. ra. ri. ru. re. ro. The Japanese *r*, comes from the root of the tongue, which is kept almost motionless. Our trilling dental *r* cannot be uttered by a thorough-bred Japanese of *Yédo*.

This is also the case with our *l*: this sound too is quite foreign to the Japanese mouth ¹⁾. Instead of adopting a proper letter for the *l*, the Japanese, whenever they have had to reduce words of European languages to Japanese writing, have made the foreign *l* equivalent to the *r*, and have used their *r* for both sounds: a mistake, by which they subjected themselves to a perpetual mutation of the letters *r* and *l* when writing a foreign language, and induced our philologers to suppose that the Japanese *r* was an intermediate sound between *l* and *r* which, as it now appears, is not the case.

In combinations of sounds such as レン. *ren*, りう. *riu*, りやう. *riyau* (*ryoo*), the guttural *r* so nearly approaches the lingual *d*, that, with the utmost attention, it remains doubtful, whether the *r* or the *d* is meant. This is to be remarked especially in words adopted from the Chinese, and which in that language begin with *l*, which becomes *r* in Japanese, such as *den* for *ren* (Chinese *lien*), *dyu* for *ryu* (Chinese *ling*, dragon), *dyoo-ri-nin* and *doo-sok* for *ryoo-ri-nin* and *roo-sok* (Chinese *liai-li-nin*, cook, and *lā tsū*, wax-candle).

It is worthy of remark, that with the Chinese just the opposite takes place, that they can pronounce the *l* easily, but the *r* not at all.

w. The German pure labial *w*. ヲ, ウ. ヲ, *wa*, *wu*.

9. DOUBLING OF CONSONANTS BY ASSIMILATION.

If the letter ツ *tsū*, which is mostly pronounced as the *ts* mute, occurs in a compound word before a *k*, *s*, *t* or *p*, then, for the sake of euphony, it passes over to the latter sound, — it is assimilated.

¹⁾ This has become quite evident to me, from the instruction in the Dutch language which several Japanese have received under my superintendence. After having first pronounced the *l* as the guttural *r*, they required long practice before being able to utter a sound, that in any degree resembled *l*.

SPALDING also, has observed that thorough-bred Japanese of *Yédo*, with whom he met, could not possibly pronounce his name. „They cannot say *L*,“ he adds, „they call it *R*“ The word *glove*, which they call *grove*, is too much for them” — J W SPALDING, *The Japanese expedition* Redfield, 1855 p. 233.

一	イッ	箇	カ, <i>itsū-ka</i>	written. is pronounced <i>ikká</i> (one).
一	イッ	斤	キン, <i>itsū-kin</i>	.. .. <i>ikkín</i> (one pound).
一	イッ	見	ケン, <i>itsū-ken</i>	.. .. <i>ikkén</i> (a glance).
一	イッ	國	コク, <i>itsū-kōkū</i>	.. .. <i>ikkōk</i> (a whole empire).
北	ホッ	京	キン, <i>Fōtsū-kin</i>	.. .. <i>Fokkin</i> (Peking).
一	イッ	切	サイ, <i>itsū-sai</i>	.. .. <i>issái</i> (all).
一	イッ	所	ショ, <i>itsū-sūyo</i>	.. .. <i>isšo</i> (one and the same place).
一	イッ	寸	スン, <i>itsū-sun</i>	.. .. <i>issun</i> (the tenth of a foot).
合	カッ	戰	ゼン, <i>katsū-sen</i>	.. .. <i>kassen</i> (battle, fight).
一	イッ	錢	ゼン, <i>itsū-sen</i>	.. .. <i>issen</i> (one cent).
一	イッ	代	タイ, <i>itsū-tai</i>	.. .. <i>ittai</i> (a whole life).
以	モッ		<i>mōtsūte</i>	.. .. <i>mōtte</i> (with).
曾	カッ		<i>kātsūte</i>	.. .. <i>kātte</i> (already).
貴	タツ		<i>tatsūtoki</i>	.. .. <i>tattoki</i> (worshipful).
合	カッ	羽	ハ, <i>kōtsū-pa</i>	.. .. <i>kāppa</i> (overcoat).
日	ニッ	本	ボン, <i>Nitsū-pon</i>	.. .. <i>Nippon</i> (Japan).

The 1) *ri* also before *t* is sometimes subject to assimilation; of 了 1) 久 *arita*, the pronunciation becomes *atta*, for which アツタ is written.

A rule to determine when, in pure Japanese words, the ヌ shall retain its value, as in マヌマエ *Mitsū-mōye*, マヌタイラ *Mitsū-daira*, where it is not thus assimilated, has not, so far as we know, yet been fixed. Certain it is, that the vowel of the syllable, which precedes a double consonant, is short, and that the doubling of the consonant is chiefly applied to compound words of Chinese origin, of which the first syllable contains a short vowel, which in some Chinese dialects is stopped by *t*, represented in Japanese words, by ヌ.

Upon this principle the double consonants in words from foreign languages also are expressed in Japanese writing; in this case some place the ヌ of the diameter a little to the right and write ^リヌ for dutch „ridder” and ^シヌ for „schip.”

10. ON ACCENT AND RHYTHM.

In Japanese distinction is made between accented and unaccented syllables.

To the unaccented belong chiefly those ending in *i* or *u*, in which these sounds are scarcely heard at all, and that especially at the end of the words. Thus, e. g.,

シタ, *sita* (beneath) sounds as *sta*.

シメ, *sime* (let) sounds as *smé*.

シキ, *siki* (like) sounds as *ski*.

マシ, マス, マシタ, *masi*, *masu*, *masita* sounds as *masī*, *mas*, *masta*.

タツ, *tatsu* (dragon) sounds as *tāts*.

ヨム, *yomu* (to read) sounds as *yūm*.

ナル, *naru* (to be) sounds as *nār*.

ツクリ, *tsukuri* (to make) sounds as *tskiriri*, etc.

The *i* has, moreover, the peculiarity, that as a final letter it is whispered.

As in Japanese the *i* and *u* mute have not ceased to be real elements of the words, and to be necessary to the distinguishing of them, they ought to be expressed in all philological writings. Even if ミチ (*mitsi*, way) and ミツ (*mitsu*, three) sound as *mits*, in our writing we must, because the Japanese do so in theirs, distinguish both words and write *mitsi* and *mitsu*, or characterize the weak vowels, as weak and mute by writing *mitsi* and *mitsu*. --- The form of writing adopted by some, *mits*ⁱ and *mits*^u, answers that purpose also.

The accented vowel is pronounced either long or short-close. Thus is, e. g. the *a* long in マツ, *mātsū* (pinetree). short-close サケ, *sāke* (strong drink).

The consonant, following a short-close vowel is often doubled in pronunciation, though not in writing. Thus, e. g. ハナ, *fāna* (flower) sounds as *fānna*; アサ, *āsa* (the morning) as *āssa*; サケ, *sāke* (strong drink) as *sākke*.

Since, with regard to the correct indication of the quantity of the syllables, the Japanese graphic system is defective, it behoves us to keep it in view the more carefully, because the accentuation, provided it be based on the pronunciation of Japanese, is an indispensable help in the acquiring of a correct pronunciation.

Hitherto the only European, who has paid attention to the accent of Japanese words, and expressed it after a fixed principle, was E. KAEMPFER. From his manner of writing it might be gathered, that タツ, dragon, and マツ, pine-tree, are pronounced as *tâts* and *mâts*, thus with an *a* long, ヤマ, ミナト and タチバナ as *yâmma*, *minâto* and *tatsbânna*. Later travellers, who have visited Japan and written books about it, have been either unable or unwilling to follow his example, and thereby have left their readers in uncertainty with regard to the rhythm of Japanese. Only recently, since the arrival of natives of Japan in Europe, have our linguists had the opportunity to hear Japanese spoken by Japanese, and so to become acquainted with the rhythm peculiar to that language. Availing ourselves of this opportunity, we have already been able to publish the reading of a Japanese text ¹⁾ supplied with a continuous accentuation.

If we cast a hasty glance over what has previously been said, with regard to the Japanese phonetic system, the writing, the pronunciation, it will appear most clearly, that the Japanese phonetic system is very defective. It does not satisfy the requirement of being able, with it, to write the Japanese language itself, as it is spoken, let alone the possibility of its being applied to foreign languages. The Japanese, with all their attempts to write Dutch, French or English, after their *Kana*-system, have been able to effect nothing else, than -- caricatures of those languages.

From their defective syllabic-writing are the Japanese behind not only the Western nations, but other Asiatic peoples also, and even the Koreans, their neighbors who rejoice in the possession of an original, and simple character-writing, not borrowed from the Chinese. With regard to the writing of foreign languages, the Chinese alone are worse off.

The intricate, often equivocal writing with which Japanese is written, occasions more difficulty for those, who have not grown up with it, than the study of the language itself, witness the Japanese running-hand, whose turn comes next.

¹⁾ *The Grand Study (Ta Hio or Dai-gaku) Part I, The Chinese text with an interlineary Japanese version. Part. II, Reading of the Japanese text in Roman character*, by J. HOFFMANN Leiden, 1864.

11. THE JAPANESE RUNNING-HAND FIRA-GANA.

a. The *Irová* in *Fira-gána*.

The *Irová* in *Fira-gána*-writing, as it is learned in schools and, in connection with Chinese running-hand, is generally in use, consists of the following signs, which are derived by abbreviation from the Chinese characters placed next them.

以 い, I	和 わ, Wa	宇 う, U	安 あ, A
呂 ろ, ro	加 か, ka	爲 わ, wi	左 さ, sa
波 は, fa (ha), va	與 よ, yo	乃 の, no	幾 き, ki
仁 に, ni	太 た, ta	於 お, o	由 ゆ, yu
保 ほ, fô (ho), vo	礼 れ, re	久 く, ku	女 め, me
反 へ, fe (he), ve	曾 そ, so	也 や, ya	美 み, mi
止 と, to	鬥 つ, tsu	末 ま, ma	之 し, si
知 ら, tsi	禰 ね, ne	計 け, ke	惠 え, e
利 り, ri	奈 な, na	不 ふ, fu	比 ひ, fi (hi), vi
奴 ぬ, nu	良 ら, ra	已 こ, ko	毛 も, mo
留 ろ, ru	武 ひ, mu.	江 へ, ye	世 せ, se
遠 を, wo.	(ん...n.)	天 て, te.	寸 す, su.

b. Synopsis of the *Fira-gána*-characters most in use.

Were the *Fira-gána*-writing confined to the 47 or 48 signs cited, it would not, with a slight exercise in writing with the pencil, be more difficult to learn, than the *Kûta-kûna*. But the desire for variety, change and ornament, has rendered this writing so abundantly rich, that to make learning to read *Fira-gána* texts possible, a synopsis of these signs has become an absolute necessity.

With the synopsis, we give at once the Chinese character to which each sign owes its origin.

SYNOPSIS OF THE JAPANESE FIRA-GANA.

A. ア 安 あ あ あ あ
阿 阿 阿 阿

KA. カ 加 か か か か
可 う う う う う

I. イ 以 以 以 以 以 以

KL. キ 幾 き き き
支 支 支
起 起 起 起
義 義 義 義 義

U. ャ 于 う
宇

KU. ク 久 く く く
具 具 具 具 具

E. エ 恵 え え え
衛 衛

KE. ケ 計 け け け
化 化 化 化 化 化
希 希 希 希 希
遣 遣 遣 遣 遣

O. オ 於 於 於 於 於
向 向 向

KO. コ 已 こ こ こ こ
古 古 古 古 古

SA. *佐 法 法 法
左 左 左 左
左

TA. *太 太 太 太
多 多
堂 堂 堂 堂 堂

SI. *志 志
之 之 之 之

TSI. *知 知 知 知 知 知
地 地

SU. *寸 寸 寸
須 須 須
須 須 須
春 春 春

TSU. *洲 洲 洲 洲
門 門 門 門
徒 徒 徒
津 津 津

SE. *世 世 世 世
世 世
勢 勢 勢 勢

TE. *天 天 天 天 天 天 天
亭 亭 亭

SO. *曾 曾 曾 曾
楚 楚

TO. *止 止 止 止 止
登 登 登 登 登

NA. ㄊ 奈 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	FA. ㄆ 波 ㄆ ㄆ ㄆ ㄆ ㄆ ㄆ
南 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	八 ㄆ ㄆ ㄆ
ㄋ	者 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ
那 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ
	盤 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ
NL. ㄋ 仁 ㄋ ㄋ ㄋ ㄋ ㄋ	
尔 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	FI. ㄋ 飛 ㄋ ㄋ ㄋ
丹 ㄋ ㄋ ㄋ ㄋ	比 ㄋ ㄋ ㄋ
耳 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	
NU. ㄋ 奴 ㄋ ㄋ ㄋ ㄋ ㄋ	FU. ㄋ 不 ㄋ ㄋ ㄋ ㄋ ㄋ
ㄋ	婦 ㄋ ㄋ ㄋ ㄋ ㄋ
...n ㄋ ㄋ	
NE. ㄋ 称 ㄋ ㄋ ㄋ ㄋ ㄋ	FE. ㄋ 反(ㄋ) ㄋ ㄋ ㄋ
禰 ㄋ ㄋ ㄋ ㄋ ㄋ [ㄋ]	遍 ㄋ ㄋ ㄋ ㄋ ㄋ
子 ㄋ ㄋ ㄋ	
年 ㄋ ㄋ ㄋ	
NO. ㄋ 乃 ㄋ 乃 ㄋ ㄋ	FO. ㄋ 保 ㄋ ㄋ ㄋ ㄋ ㄋ
野 ㄋ ㄋ ㄋ ㄋ	本 ㄋ ㄋ ㄋ ㄋ ㄋ
農 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	
能 ㄋ ㄋ ㄋ ㄋ ㄋ ㄋ	

MA. ㄣ 末 𠂔 𠂔 𠂔 𠂔
 万 𠂔 𠂔 𠂔 𠂔
 滿 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
 𠂔 𠂔

YA. ㄣ 也 𠂔 𠂔 𠂔
 屋 𠂔 𠂔

MI. ㄣ 三 𠂔 𠂔
 美 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
 見 𠂔 𠂔 𠂔 𠂔

MU. ㄣ 武 𠂔 𠂔 𠂔
 無 𠂔
 舞 𠂔 𠂔

YU. ㄣ 由 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
 𠂔 𠂔 𠂔
 遊 𠂔

ME. ㄣ 女 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
 𠂔
 免 𠂔 𠂔 𠂔

YE. ㄣ 江 𠂔 𠂔
 衣 𠂔

MO. ㄣ 毛 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔
 母 𠂔 𠂔

YO. ㄣ 與 𠂔 𠂔 𠂔 𠂔 𠂔
 𠂔 𠂔 𠂔 𠂔

RA. ♪ 良 り り り り り
羅 羅 羅
樂 樂 樂 樂

WA. ♪ 和 わ わ わ わ わ
わ わ わ わ わ
王 王 王 王 王

RI. ♪ 利 り り り り り り
り り り り り り
梨 梨
里 里 里 里

WI. # 爲 ゐ ゐ ゐ ゐ ゐ ゐ
井 井 井

RU. ♪ 留 ゑ ゑ ゑ ゑ
累 累 累 累
流 流 流 流 流 流
類 類 類 類

RE. ♪ 連 せ せ せ せ せ せ
禮 禮 禮 禮 禮
礼 れ れ れ れ れ







RO. ♪ 呂 ろ ろ
路 路 路





WO. ♪ 遠 表 を を を
越 越 越 越
乎 乎 乎 乎


The synopsis of Japanese running-hand characters, given on the preceding pages, collected by ourselves in reading Japanese books and manuscripts, is deserving of remark on account of its correctness. As we appreciated its being submitted to the criticism of a clever Japanese, we, some years ago, sent a few proof impressions, to a respected friend in Japan ¹⁾, on whose invitation Mr. MATSUKI was so kind as to undertake the revision and correction of one of them. This impression being returned to us, we were enabled to submit our synopsis to a strict revision, and if we have given it a place here, it is with the conviction that it will be a faithful guide in the deciphering of *Fira-gána* texts.

To become familiar with this writing, the Chinese character should be taken for basis, and attempts made at learning to write with a pencil the more and more sketchy *Fira-gána* forms derived from it. By following this practical way, the student will most quickly become so conversant with this writing, as to be able to read without hesitation a text written in it, provided the printing of it be not too bad.

In the *Fira-gána* writing the letters are more or less obviously attached to one another. The way in which this is done will be best learned by copying some Japanese texts ²⁾, in which it will at once be discovered, that some peculiarities in the manner of attaching them are only the natural results of a quick handling of the pencil.

The stops (・), and the sign ˆ, by which in the *Káta-kána* the change from pure to impure sounds is indicated, are used in the *Fira-gána* also, e. g.  ga,  gu,  dzi,  dzu,  ba,  bu, etc.

The point, which in the *Káta-kána*, placed under a letter shows that it is repeated, in the *Fira-gána* runs together with the letter into one stroke. Opposed to  kiki and  tada, are the *Fira-gána* forms  and .

The repetition of two or three syllables is shown by .

¹⁾ W. J. C. HUYSEN VAN KATTENDYKE, Knight, Commander of the Naval-detachment in Japan in 1857, 1858 and 1859.

²⁾ *The Japanese Treaties, concluded at Yedo in 1855 with the Netherlands, Russia, Great-Britain, the United States and France* Fac-simile of the Japanese text. The Hague, MARTINUS NIJHOFF 1862

As stenographic abbreviations come under notice

ん, ゐ for 事 コト *koto* (sake).
 と .. へ, え *koto*.
 ど, ぶ .. へ *goto*.

方, 方 for 自 ヨリ *yori*.
 せ, せ .. 共 トモ *tomo*.
 え .. 也 ナリ *nari*.

12. WRITTEN OR BOOK LANGUAGE.

Books among the Japanese are written either in the Chinese, or in the Japanese language.

A. Exclusively Chinese are scientific works, intended for literate persons, who make use of the Chinese written language, just as formerly our learned men did of Latin. To this class of books belong, among others, the oldest Chronicle of Japan (*Yamato-bumi* or *Nippon-ki*), in which the pure Japanese words, such as the names of persons and places, are expressed phonetically with Chinese characters, the Japanese Encyclopedia *Wa-Kun san-sai dzu-e*, the Chronicle *Wa-Kun nen-kei*, the Japanese Government-Almanac, etc., while furnishing the books, which are written for the general public and in Japanese, with at least a Preface in Chinese, is still considered to be in good taste.

Among the pure Chinese texts must also be reckoned the Chinese translations of Buddhist works, originally written in Sanscrit, which translations, chiefly imported from China, are hummed by Japanese Bonzes in a peculiar Chinese dialect.

That a Chinese text can be read aloud with a Chinese pronunciation (*koyé*) by literate Japanese is a matter of course, for, with the Chinese character, they become acquainted with its pronunciation also, and thus according to certain dialects: but that whole sentences, when read aloud, according to the pronunciation of the characters, are intelligible to listeners, we have constantly doubted and now, upon the authority of a learned Japanese ¹⁾, dare deny. The Chinese text with its ideographic signs is there, to be apprehended according to its contents and, for the Japanese, the translation into his mother tongue is included in this apprehension. The apprehension and translation of a Chinese

¹⁾ Mr TSUDA SIN-ITSU-ROO

text is therefore very justly called its reading (*yomi*) or *Wa-kun* (和訓), the reading in Japanese.

Respecting the Chinese dialects, which have been here mentioned, the following ought to be added.

In Japan the pronunciation of three dialects of the Chinese written language have been adopted, which are called after the Chinese dynasties 漢 *Hán*, 吳 *U* and 唐 *T'áng* (in the Japanese pronunciation *Kan*, *Go* and *Too*), *Kan-won* (漢_ン 音_ン), *Go-won* (吳_コ 音_ン) and *Too-in* (唐_ツ 音_ン) or *Kara-koto*, i. e. dialect of *Hán*, *U* and *T'áng*.

The dynasty of *Hán*, which had its seat in the country of *Hò-nan-fu*, thus on the borders of the *Hoang-ho*, flourished from 202 B. C. till 220 A. C. The dynasty of *U*, settled on the *Yang-tse-kiang*, where at present *Nan-king* is situated, existed from 222 till 280 A. C. The dominion of the dynasty of *T'áng* embraced the period between 618 and 906.

If with the Japanese it be accepted, that the said dialects were not local dialects existing next one another, but changes which the Chinese language has undergone in the lapse of ages, then the introduction and continued existence of those dialects in Japan would not be without importance in the knowledge of the old Chinese language. But since, with the defective Japanese *Kána*-writing, it is impossible to represent any Chinese dialect faithfully, those dialects too, that have wandered to Japan lose all historical value, and we therefore confine ourselves to the question of their introduction into Japan, and the use to which they have been applied.

On the first point the Japanese works at our command do not shed sufficient light. As the first teacher of the *Kan-won*, 表信公 *Piao Sín-kung*, a scholar from the country of *Hán* is mentioned, with the addition, that he came to *Fakótu* in the country of *Tsikuzen*; but the time at which this happened we do not find recorded. Such also is the case with the introduction of the *Go-won*, which is attributed to 金禮信, *Kin Li-sín* and another Bonze from the country of *U*. As both had settled on the island of *Tsusima*, the *Go-won* was at first also called *Tsusima-won* (對_ツ 馬_マ 音_ン) or the *Tsusimanian* pronunciation ¹⁾.

With regard to the second point, it may be assumed as certain, that the

¹⁾ The Japanese Encyclopedia XV, 33 verso. — *Fak-buts-zen* under *Kan-won* and *Go-won*

Go-won was the dialect, in which the Bonzes read the Buddhist writings, imported from China, and that it still, with a few exceptions, is in vogue among them, whereas the *Kan-won*, the use of which was, in virtue of an edict published by the *Mikado* as early as 792, made obligatory in the study of the Chinese language ¹⁾, prevailed in the domain of science, and penetrated into the whole profane literature.

In the Chinese-Japanese dictionaries the pronunciation of each word is found, given in both dialects and that, first in *Kan-won*, and then in *Go-won*. In the instances 音 ^イ_レ or ^ヲ_レ音 ^イ_レ and 明 ^{メイ}_イ or ^ミ_ヤ明 ^{メイ}_イ and ^ミ_ヤ are placed as *Kan-won*, ^ミ_ヤ and ^ミ_ヤ as *Go-won*.

The dialect of *T'áng* (*Too-in*), as it has been fixed by means of the *Kana*-writing approaches more nearly the ordinary Chinese official language (*Kwan-hoa*), than the two other dialects, but is just as unintelligible as they, to a Chinese. This dialect is found mostly in works about China, used in the description of the names of places, and it is also said to be used by the monastic order of the „Five hills or convents“ (五山 *Go-san*) at *Miyako*.

We close this digression on the three dialects with a quotation of the specimen by which the difference is shown in the Japanese Encyclopedia.

<i>Wa-kun. Too-in</i>		<i>Kan-won & Go-won</i>		<i>Wa-kun Too-in</i>	○	<i>Kan-won</i>	<i>Go-won</i>
マタ	ユッ	又	ユ	タトヘ	假	カ	ケ
イハク	イエン	云	ウン	ハ	令	レイ	リヤウ
ヒミキノ	ハアク	拗	ヨウ	フタツノ	二	ジ	ニ
ジハ	ツウ	字	ジ	ユエハ	音	イン	ヲン
ゴトシ	エウ	猶	イウ	ゴク	如	ジヨ	ニヨ
コ	ツウ	子	シ	アニ	兄	ケイ	キヤウ
マコノ	ソシ	孫	ソン	テイ	弟	テイ	タイ

Japanese translation *Tatowara Fi'tsno koeta ami otótano gotoku. Mata icúku, fíbiki no nra ko magono gotosi, i e* The two dialects, to use an example, are like brother. It is also said The a-squares, or finals are like sons and grandsons

¹⁾ *Wa-nen ken oder Geschichtstabelle von Japan, aus dem Originale übersetzt von J. HOFFMANN*

Chinese text with Japanese translation.

In Chinese there are books written, which contain a complete Japanese translation at the side of the text.

There are also some, in which the Japanese translation is incomplete, and only here and there words or fragments of words are explained. In this case are found either only the principal ideas translated, or merely the terminational inflections given. It is supposed here, that the Japanese reader knows the signification of the Chinese character and the word corresponding to it in his mother tongue, or not being acquainted with it, he resorts to a Chinese-Japanese dictionary, to supply all that, in which the translation is deficient.

Were the construction of the two languages alike, it would suffice simply to represent the signification of each Chinese character by a Japanese word placed at the side of it, and to read Japanese in the same order as Chinese. But there is one point, from which the two languages diverge: to wit, the Chinese verb has its objective (*complément, régime*), whether a simple noun or a substantive phrase objective, after it, the Japanese has it before. To give an instance, the Chinese construction requires one to say: „He reads a book; he desires to go home;” on the contrary, the Japanese: „He a book reads; he homewards to go desires.”

Thus in the reading aloud of the Japanese translation of a Chinese sentence a transposition, a skipping over of the Japanese words is necessary, as often as the case in question occurs. This transposition is shown on the left-hand-side of the Chinese text — the right-hand one being occupied by the Japanese translation — by numbers or equivalent signs. This transposition of the words is called 逆_キ讀_クス_ル *Geki-toku-suru*, i. e. against (the order) in reading, or also *Kayéri*, turning back, and the transposition-signs *Kayéri-ten* or marks of going backwards.

These marks are

- 1) the hook ヌ, which indicates the transposition of two words following each other, as 以_モテ_テス_ス ²motte ¹korewo = *korewo motte* (thereby);
是_シ
- 2) the Chinese ciphers 一, 二, 三 (1, 2, 3) when the translation of a character skips over two or more characters;
- 3) the signs 上, 中, 下 (above, in the middle, beneath), whenever the parts of a sentence, that have been already marked, must be again skipped over:

4) the cyclical signs 甲, 乙, 丙, for a further skipping over.

The ciphers and signs cited may occur in connection with the simple transposition-sign, thus: 𠄎, 𠄏, 𠄐; 𠄑, 𠄒, 𠄓; 𠄔, 𠄕, 𠄖.

A practical indication of the use of these signs will be found in our edition of the *Grand Study* (*Tu-hiō*), a few lines of which are subjoined as a specimen of Chinese text with a complete as well as a fragmentary translation in Japanese.

CHINESE TEXT

1, with a complete translation in Japanese

○大學之道在明明德在親民。
 タイガクノミチハアリアカニスルニメイタクヲアリエラタスルニタミヲ
 アリトマルニシゼンニシリテトハマルヲシカウノチアリナズルヲ
 在止於至善知止而后有定。
 ヲシカウノチヨクシヅカナリシヅカニンシカウノチヨクヤスン
 中又マリテシカウノチヨクシヅカナリシヅカニンシカウノチヨクヤスン
 定而后能靜靜而后能安。
 ヤスンシカウノチヨクオモシハカリヤシカウノチヨクウ
 安而后能慮慮而后能得。

2, with a fragmentary translation in Japanese

○大學之道在明明德在親民。
 在止於至善。知止而后有定。
 定而后能靜。靜而后能安。
 安而后能慮。慮而后能得。

Reading of the translation in Japanese:

Dai-Gakū no mitsi vá méi tókū wo akiráká ni sūrū ni ári; tamí wo aráta ni sūrū ni ári; si-sen ni todomáru ni ári.

Todomárùkoto wo sítte, síkàúsíté notsi sadamárùkoto árí. Sadamátte, síkàúsíté notsi yókù sídzúkà nárí. Sídzúkà ní síté, síkàúsíté notsi yókù yásùsí. Yásù-

sité, sikhúsité notsi yókū ómōnbakárū. Omōnbakátte, sikhúsité notsi yókū u ¹⁾).

If, as here, the Chinese text is in the standard form written in full, then the *Káta-kána* is used for the interlinear translation in Japanese, whereas the *Fira-gána* accompanies the Chinese running-hand.

B. Books written in the Japanese language.

In these, the national writing, whether *Fira-gána* or *Káta-kána*, forms the chain, in which a larger or smaller number of Chinese characters are inserted. In this style, the Chinese characters represent ideas, for which the reader, in case the meaning of the Chinese character has not been already expressed at the side of it in Japanese writing, must substitute Japanese words and connect them with the inflectional forms, which the writer has placed after the Chinese character. Here also the *Káta-kána* accompanies the Chinese standard-writing, and the *Fira-gána* the Chinese running hand. In this style the whole Japanese literature proper is written. A Japanese text without an admixture of Chinese ideographic signs, women's letters excepted, has never yet come under our notice.

To exemplify what has been said, we subjoin a few lines written in this style. In the one specimen the translation in Japanese will be found written next to each Chinese character, in the other it is left out; the latter happens chiefly in official documents.

期 限 ヨ リ 開 ベ シ	キ ゲ ン	外 次 ニ 載 ス ル 場 所 ヲ 左 ノ	ホ カ ツ ギ ノ	○ 長 崎 オ ヨ ビ 箱 館 ノ 港 ノ	ナ ガ サ キ ハ コ ダ テ ミ ネ ト	期 限 ヨ リ 開 ベ シ	外 次 ニ 載 ス ル 場 所 ヲ 左 ノ	○ 長 崎 オ ヨ ビ 箱 館 ノ 港 ノ
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¹⁾ Translation. The way of the Grand Study consists in illustrating illustrious virtue, it consists in renovating the people, it consists in resting in the highest excellence.

The point where to rest being known, the object of pursuit is then determined that being determined, a calm unperturbedness may be attained. To that there will succeed a tranquil repose. That being attained, there may be careful deliberation, and that deliberation will be followed by the attainment (of the desired end). — J. LEGGE, *Chinese classics*. Vol. I 220

Reading of the Japanese text.

Nagasáki oyóbi Hakodate no mináto no hoká, tsugini nósuru ba-siyo wo sa no ki-gen yori ákúbesi ¹⁾.

The frequent use made of Chinese ideographic signs in this style of writing has for consequence, that even people of the lower order are more or less acquainted with it and, appreciating a sort of knowledge, which pleads for a good education, make ample use of it. We possess written communications from Japanese work-people which, written in the prevalent epistolary style, contain more Chinese characters than Japanese letters.

It stands to reason that, to understand texts written in this style, in the first place, an acquaintance with the Japanese language is necessary, since the logical connection between the parts of the proposition and the ideas indicated by the Chinese characters is expressed in Japanese letters, thus in Japanese.

C. Style.

Just as every living language the Japanese too has, during the lapse of centuries, undergone change and had a gradual development, which is reflected in a literature of more than a thousand years. This is not the place to investigate those changes or to indicate specimens of different periods. We desire merely to direct attention to the difference which exists between the old and new Japanese language, written as well as printed.

a. Old Japanese.

The old language, *Fúrú-koto*, is an idiom free from foreign ingredients, that has been developed freely and independently in the isolated *Nippon*. Originally the language of the ancient Mikado-dynasty, that was settled in *Yamúto* 660 years B. C., and therefore also called *Yamúto-kotobú* or the language of *Yamúto*, this idiom had, with the political, intellectual and spiritual power of that dynasty obtained supremacy over the other dialects of the empire and was, for ages long, the general written language, expressed at one time in Chinese, and then again in Japanese writing; but when at last the power of this dynasty declined, and lost its direct influence in the government of the empire, this old language shared its fate: it was superseded by a new idiom, and supplanted in

¹⁾ That is Besides the Ports of Nagasaki and Hakodate, the places mentioned beneath shall be opened at the following periods — Art 2 of the Netherlands-Japanese Treaty of the 18th August, 1858

the political life, but by no means driven from the mouths of the people, or forgotten. As the vehicle of an extensive literature, and chiefly by the power of its poetry and of the old religion, this language has kept its stand, and is still held in respect, since the literature founded on it, as the expression of an ancient civilization, and as the witness of a past, glorious in the eyes of the nation, still finds its admirers; and the old service of *Kamis*, which still lives on among the people, is rooted in this language.

Considered from a philological point of view, the *Yamato-kotoba* is the mirror which reflects most faithfully the being of the Japanese language, the most exposes its organic structure, and sheds a clear light on the grammatical forms also of the new idiom, now become prevalent.

The student of the Japanese language, who is not satisfied with the mechanical learning of grammatical forms, but wishes to penetrate into the knowledge of their origin and being, must, in the etymological and grammatical treatment of that language, take the *Yamato-kotoba* for basis, following, in this respect, the example of the Japanese themselves who, to be able to lay any claim to literary proficiency, apply themselves to the study of their old language and read the old authors and poets, and sometimes even imitate their versification.

The Japanese literature is rich in works in the *Furû-koto*, but not less rich in philological resources, chiefly in dictionaries, in which the old or pure Japanese language is illustrated by citations of the sources. The principal sources are the works on mythology and history, the oldest of which are those which have been designated with the name of „the three records” (三_ツ部_フ本_ホ書_シ *San-bu fon-siyo*).

1. „Original account of the old events of former times, 先_ミ代_イ舊_ク事_ジ本_ホ紀_キ *Sen-dai ku-zi fon-ki*,” executed by SIYAU-TOK DAI-SI and *Sogano MUMAKONO SUKUNE*, by order of Mikado SUI-KO, in 10 volumes, beginning with the god-dynasties, and extending to 620 (the 20th year of the said Mikado).

2. The „Book of antiquity, *Furû-koto-bumi* or 古_コ事_ジ記_キ *Ko-zi-ki*,” written by *Oho-ason* YASU-MARO and presented to the Mikado GEN-MEI in 711 or 712. 3 volumes. It begins with the mythological times and reaches to 597 (the 5th year of the Mikado SUI-KO).

3. The „Japanese book, *Yamato-bumi* or 日_{ニッ}本_ホ書_シ紀_キ *Nippon siyo-ki*,” completed by TONERINO SIN-WOO and *Oho-ason* YASU-MARO, in 720, in

20 volumes, beginning with the creation and ending with the year 697 ¹⁾.

These works, executed before the introduction of the Japanese *Kûta-kûna*-writing, are, as appears from the copies, that we have of them, generally written with Chinese writing, partly ideographic, partly phonetic; at the side of which is found the reading in Japanese expressed with *Kûta-kûna*, but this is an addition of later time. As a specimen we here subjoin the first lines of the *Ko-zi-ki* (古事記).

而 ^テ	者 ^ハ	日 ^ビ	日 ^ビ	神 ^{カミ}	名 ^ナ	於 ^タ	天 ^{アメ}
隱 ^{ニモヲ}	並 ^{ニナ}	神 ^{カミ}	神 ^{カミ}	次 ^{ツギニ}	天 ^{アメ}	高 ^マ	地 ^{ツチノ}
身 ^{カクシタマヒキ}	獨 ^{ヒトリ}	此 ^{コノ}	次 ^{ツギニ}	高 ^{タカ}	之 ^ノ	天 ^{ノハ}	初 ^{ハジ}
也 [。]	神 ^{カミ}	三 ^ミ	神 ^{カミ}	御 ^ミ	御 ^ミ	原 ^{ラニ}	發 ^メ
	成 ^{ナリ}	柱 ^{ハシラノ}	産 ^ム	産 ^ム	中 ^{ナカ}	成 ^{ナリマシラ}	之 ^ノ
	坐 ^{マシ}	神 ^{カミ}	巢 ^ス	巢 ^ス	主 ^{ヌシノ}	神 ^{カミ}	時 ^{トキ}

Reading. *Ame tsutsi no fazimé no toki taka-ma no fara ni nirimaseru kami no mi-na-á Ameno mi-naka-nusi no kami, tsugi ni Taka-mi-musúbi no kami, tsugi ni Kami-musúbi no kami, — Kono mi fúsva no kami úú mina fitóri gami nárimásuté, mi-mi wo káku-i-tamáúki.*

Translation: The three gods *Ame no mi-naka-nusi no kami*, *Taka-mi-musúbi no kami*, and *Kami-musúbi no kami*, at the time of the creation of Heaven and Earth existed in the high expanse of heaven, were solitary gods and hid themselves.

As sources for obtaining acquaintance with the *Fûrû-koto*, the topographical, physical and historical descriptions (風土記 *Fuu-to-ki*) of Japan, collected as early as 713 come further under notice; the laws and precepts edited

¹⁾ Of this work I have made ample use in the elaboration of an historical treatise, which appeared in 1839 in VON SIEBOLD'S „Nippon-Archiv“ under the title of *Japan's Bezüge mit der Koreischen Halbinsel und mit China. Nach Japanischen Quellen bearbeitet*

It might be expected, that the style, in which these annals are written, would be characterized by undorned simplicity, but the opposite is the case. The oldest Japanese prose is completely subservient to courtly manners, it is verbose and diffuse, and any one, unless he is penetrated, like the authors themselves, with the divine worship, which they display towards the prince and his house, will discover but too soon that behind the richness of courtlike expressions lies hid — poverty of ideas.

in three different periods (三^サ代^{ダイ}格^{カク}式^{シキ} *San-dai kaku-siki*) of 820, 869 and 907; — Historical narratives and romances (物^{モノ}語^ゴ *Mono-gatari*); — collections of Lyric poems (歌^{ウタ} *uta*), as well as the Bundle of Ten thousand leaves; — Epic poems and Melo-dramatic pieces (舞^{マヒ} *Mai*, or *mai*) etc.

As philological aids towards illustration of the *Fürú-koto* deserving of mention are:

和名鈔 *Wa-mei-seo*, or explanation of Japanese names, collected by MINA-MOTONO SITAGAVU (源順), a famous poet, who died in 986. 20 volumes. There are editions of 1617, 1667 and 1851.

古^コ言^{ゴン}梯^{バシ} *Fürú koto no bási*, or „Ladder to the old language.” 1765.

雅^ガ言^{ゴン}集^{シユ}覽^{ラン} *Ga-gen siyu-ran* or *Miyávi-koto-atsumé*, „View of the correct language,” by ISI-GAVA GA-BAU. 1812.

雅^ガ言^{ゴン}假^カ字^ジ格^{カク} *Ga-gen ka-zi kaku*, „Standard of the correct language” in *Kána*-writing, by ITSU-OKA TAKE-FIKO. 1814.

倭^ワ訓^{ゴン}栞^{シヨリ} *Wa-gun no siwori*, or „Guide to the Japanese language,” by TANI-GAVA SISEI. 1830.

b. New Japanese.

Opposed to the *Fürú-koto* is the New Japanese, as it has been in vogue since the 16th century, for the newest type of which the style may pass, in which the diplomatic documents of our time, particularly the treaties concluded with the Western Powers in 1855, are composed ¹⁾.

The distinguishing characteristic of this style does not lie in the spelling, — for this, as the literature of this people, dating more than a thousand years ago, has undergone but few changes, — but in the analytic character, by which it forms an opposition to the antique-synthetic Japanese, and chiefly in the strong mixture of Chinese, or, properly, Japanized Chinese words, which, it is true, are governed by the Japanese element, but play so important a part in it, that this style has been, not with injustice, called the Sinico-Japanese.

Rising in the opinion of the Japanese, above the popular language proper, in dignity, conciseness and strength of expression, this style is more particularly a possession of the more civilized classes of society and, at one time more, at another less, impregnated with the foreign element, forms the book-language;

¹⁾ See p 28 note 2

as such, has penetrated to the lower classes of the people, and exercises its influence even on the polite conversational language and the epistolary style.

It follows, as a matter of course, that in our treatment of the Japanese language this style occupies a prominent place, and if at the same time we look back upon the old as well, it is but to be able, from a grammatical point of view, to illustrate the new as it requires.

13. LANGUAGE SPOKEN. — GENERAL CONVERSATIONAL LANGUAGE AND DIALECTS.

Almost each province of the Japanese Empire has its peculiar dialect, and the difference of dialect becomes greater, in proportion as the provinces are more distant from one another.

It is a fact confirmed by the testimony of different Japanese, whom we have questioned on the subject, that a native of the southern part of Japan and one from the northern cannot understand each other's dialect. The merchant or functionary passing from *Yédo* to *Nagasaki*, understands the dialect spoken there just as little as, on the other hand, a native of *Nagasaki* understands the language of the common people of *Yédo*.

The case is just the same with dialects of Japan, as with the many dialects, which, e. g., exist next one another in Germany. But as amidst those many dialects one general polite written and spoken language, — the High German, — has gained the ascendancy there, so in Japan also, (instead of the old *Yamáto-kotoba*) a general polite spoken language has obtained admittance. It is the spoken language, at present in general use in *Miyáko* and, with slight modification at *Yédo* also, but here it is spoken by the polite classes alone ¹⁾ Since the influence of *Yédo* spreads to the most remote parts of the empire, and the instruction in the schools is everywhere given in that lan-

¹⁾ In confirmation of this assertion, we here quote the very words of O. K. as we noted them down, when uttered „*Miyáko no stó bu-men wo yomi-más toorini handsi-mas, káru-nga-yuèni yoróshik' kotowa bakáru gozárimas. Eddo no kotoba wá, ki-nun wa yoróshiki kotoba nite kánasi-másu,*” i. e. The inhabitants of *Miyáko* speak as one reads in a book, and therefore have only good language. With regard to the language of *Yédo*, only the polite man speaks good language.

guage, every well-bred person in the provinces makes use of it in his intercourse with the educated, and leaves the local dialect to the lower classes of the people. To foreigners, who wish to get some knowledge of the spoken language whether at *Kanagawa* or at *Nagasaki*, it is not a matter of indifference to whom they apply for instruction. If they choose for language-master a servant taken from the street, he will sell them his patois for good Japanese, declares what really is good Japanese „not good,” and, although it may not be his intention, gives them the means to afford Japanese functionaries — amusement. As in every language, so in the Japanese also, the dialects have their unquestionable right to existence, and knowledge of them is of importance, as well for the daily intercourse with that portion of the population that do not rise above their dialect, as for comparative philology; but to intercourse with the well educated part of the nation, with whom the foreigner will certainly wish to place himself on a level, he gains admittance only by means of the general polite spoken language, and for this he must look about him. To take an instance, he will then use the word *watakusi* for „I,” just as the gentleman and merchant of *Yédo*, and not accept the porter's „*wátski* or *wasi*,” or a servant-maid's „*watási*” or „*watái*” instead, or please himself with the *ataksa* from the district of *Yosihara*.

The ordinary conversational language differs from the book-language, both in respect of diction and pronunciation. If the book-language is succinct, and concise, the conversational is more circumstantial and diffuse; the natural consequence of the task laid on it of coming up to the rules of good-breeding, which prescribe the form of social intercourse in the different ranks of society.

These rules require from every one respectful politeness to his superiors, strict courtesy to his equals. From a people that, like the Japanese, has obtained among the Western nations the reputation of being the most civilized and most courteous on the earth ¹⁾, it is to be expected that its conversational language should express that character, and this is the case: the language familiarly spoken is a concatenation of courtly expressions and goes even so far, that a person, who has not been brought up with it, will not, to use the mildest expression, acquit it of exaggeration.

With regard to pronunciation, of which we have already spoken above (p. 21), the same phenomenon occurs as, among the Western languages, in the

¹⁾ In 1862 the Netherlands became acquainted with some exceptions to this rule.

French: the pronunciation deviates from the written form, and this deviation arises partly from the original inadequacy of the Japanese phonetic system, which cannot possibly express all the existant combinations of sound, partly from the development of the language, in which the pronunciation has undergone many a change, whilst the once adopted, old orthography, with but slight modifications, has maintained its historical claim.

Specimens of the Japanese conversational style in the form of dialogues have only very lately reached us.

It is true, about forty years ago, a Japanese translation of Dutch dialogues found its way into a Museum in the Netherlands, and later a place in a book about Japan ¹⁾, and every one who attached importance to the study of Japanese, in the supposition that that translation was also in the Japanese conversational style, had then to attach no small value to it; but, now that we have been able to become better acquainted with the familiar conversational style, it appears that people were misled: the translation of these dialogues is not written in the conversational, but in the book style, and therefore loses its supposed value.

The first specimen of the genuine conversational language that reached us was a pocket-work published at *Nagasaki* for the use of Japanese merchants, which we, with a view to the wants of the non-Japanese, recast and published in 1861 with the title of *Shopping-dialogues in Dutch, English and Japanese*. The Japanese it contains, is the pure conversational style in use among the tradespeople.

This specimen was in 1863 followed by *Familiar dialogues in Japanese with English and French translations for the use of students*; a contribution with which the names of R. ALCOCK and LÉON PAGÈS are connected.

Now the want of aids to oral intercourse with Japan is daily becoming more prominent, and as yet it is not to be expected, that the Japanese, who reluctantly see the attempt of the foreigner to become in any degree master of their language, will themselves coöperate therein and publish dialogues, from which the foreigner may draw profit, — it may be hoped, that for that very reason the zeal of such Europeans, as apply themselves more particularly to the study of language in Japan, or do so in their intercourse with Japanese out

¹⁾ *Bydrage tot de kennis van het Japansche Rijk*, by VAN OYFMEER FISSCHER. 1833

of Japan, — for the Japanese language is not grown fast to the Japanese soil, — will succeed in collecting new series of dialogues and distinguishing in them the more or less polite style of speaking, the correct and the incorrect manner of expression.

Epistolary style.

The Japanese epistolary style (文章 *Bun siygu*) is the conversational language purified; it is equally subject to stamped forms, and is a model of courtliness and deferential politeness. Knowledge of it is rendered easy, because every popular encyclopedia contains a series of model letters, in which, the difference in rank between the writer and the person to whom the letter is addressed being considered, the choice of words and expressions is defined.

14. ON THE PARTS OF SPEECH.

The Japanese have of old distributed the words of their language in three sorts:

1. **The Noun**, 名 *Na*, i. e. name (*nomen*). To this category belong besides the noun substantive, the pronouns, the adjectives, the numerals, and the exponents of relation, which last, placed as postpositions, do the office of our so called prepositions, as well as, in part, of our conjunctions also.

2. **The Verb**, 詞 *Kotoba*, i. e. the word (*verbum*) by eminence, and considered as the living element of the sentence.

3. **Particles**, formal or constituent words, generally suffixes (*suffixae*), which do the office of our terminational inflections (*casus*) such as the particles *te*, *ni*, *wo*, *va*, and therefore comprised under the name of *Tenivova* or *Teniva*.

Remark 1. By the written form 出_テ 尔 = 葉_ハ or 出_テ 葉_ハ, used for the name *Teniva* by which the signification of „opening leaves” is attributed to the word, one must not be misled into the supposition, that these particles might be actual shoots of words, or what are sometimes called organic terminational inflections, and not suffixes. The form of writing quoted is nothing else, than one of the frequently occurring rebus, in which, to arrive at the truth, the meaning of the characters employed must be overlooked.

Remark 2. In one European Grammar ¹⁾ these particles are also called

¹⁾ RODRIGUEZ, *Elem* § 67.

„*Sutegana*” and „*Wokiy*,” names, which require a further illustration.

Sute-gána (捨^ス 假^カ 名^ナ), i. e. deserted, or foundling-letters (a foundling child is called *sute-go*) is the name given to the terminations of Japanese words expressed with Japanese *Kana*-writing between, or at the side of, Chinese characters, which words themselves are only indicated ideographically by Chinese characters ¹⁾. The marks ノ *no* and ク *ku* in 孔 *Kou-si NO notamavaKU* (= saying of Confucius), or ヲ *ru* in 思子^シ 曰^ハ *omoVU* are thus foundling-letters that must be taken up in the translation.

Oki-zi (置^キ 字^ジ) — the written form *Wokiy* appears to be an error of impression — is said of those characters of a Chinese sentence which, in the translation into Japanese, must not be translated separately, but passed over, as 於 in 遊^ユ *San-tsiu-ni asobu* (= walking among the

於
山
中⁼

mountains). The *Oki-zi* thus are characters to which, in translating into Japanese, the part of statists or mute players is assigned.

By more recent Japanese grammarians the name of 體^タ 詞^ジ *Tai no kotoba* corporal or bodily word has been given to the noun, and that of 用^ヨ 詞^ジ *You no kotoba* or effective word to the verb, whereas for the particles the name of *Tenivova* has been retained.

If the Japanese grammarians confine themselves to the distinction of three classes of words, we, to be able to fix the logical and grammatical value of the words properly, must apply our grammatical categories, our distinction of the parts of speech to the Japanese language. Consequently we distinguish 1. Nouns, under which are included 2. Pronouns, 3. Adjectives, 4. Numerals, 5. Adverbs, 6. Verbs, 7. Suffixes (*postpositions*) simple, answering to our terminational inflections, and such as answer to our prepositions and conjunctions, 8. Interjections.

¹⁾ Compare p. 34

15. A GLANCE AT THE ARRANGEMENT AND CONNECTION OF WORDS IN JAPANESE.

The laws for the arrangement of words, which govern the Japanese syntax, also govern the formation of the words themselves, that is: the manner, in which that language, from its monosyllabic roots, has formed words, and from those existing words has formed, and is still forming new ones, is subject to the same laws, as the manner in which the elements of sentences standing in relation to one another are governed. A concise view of those laws should, therefore, precede the theory of the grammatical forms of words.

The Japanese construction of words is based on two principles, viz: that of *Predicative Apposition*, and that of *Subordination* or order of dependance.

A. Predicative Apposition.

The subject, if it is named, precedes, the predicate follows, the subject being mostly separated from the predicate by an isolating particle () \), whereas the predicate, in the absence of personal inflections of the verb, is not joined to the subject grammatically. As the subject too is left without a sign of the nominative, a congruency of predicate and subject properly so called does not exist.

B. Subordination.

Every modifying word precedes the word to which it belongs. — Application.

1. The attributive definition, be it a genitive, or adjective; is thus placed before the word to which it belongs.

Thus *Yama-môri*, mountain-wood, *Môri-yîma*, wood-mountain, *Ame ga furu*, rain-fall, raining, *Natsu no ame*, summer-rain, *Tsuyôki ame*, heavy rain; *Yôku*, wel, *Yôku wakari*, understanding well; *Hana-hûdayorôsi*, very well. Consequently the connectives answering to our *in, at, of, through, with, on, under, before, after, for, by* etc. etc. become suffixes to the word, which is their attributive definition. This takes place also with the noun, which is to be considered as the attributive definition of the inflection

2. The verb is placed before the connective (*conjunctio*), because it is governed by it.

Instead of „I go, because he goes,” an expression is used answering to „he to go because || I going am.”

3. The adverb precedes the verb, and the subordinate or dependent proposition, in quality of adverbial definition, precedes the principal proposition.

E. g. „The sun brightly shining is,” instead of our „The sun is shining brightly.”

4. The predicate is placed before the copula, because the meaning included in the predicate adds a definition to the copula (be, is).

E.g. „*The flower in bloom is*,“ for our „*The flower is in blossom*,“ or „*the flower blooms*“

5. The object direct, as well as the indirect, is placed before its verb; the substantive phrase objective is placed before the principal proposition governing.

Instead of „he sends a letter home, — he knows that I shall come,“ expressions are used answering to „*he || home(wards) a letter sends*, — *he || I come shall that, knowing is*“

6. The verb is placed before the auxiliary verb, whether it be affirmative or, in consequence of the blending with a negative element (= not), negative.

Instead of „he will go; I will not go:“ expressions are used answering to „*he go will*, or *he || (to) go willing is*, *I || (to) go willing not am*“

7. The verb, by means of which a derivative verb is formed, has the root of this verb placed before it.

The saying „I let him go,“ is rendered by an expression equal to „*I him go let*.“

The interrogatives and certain exclamations (*interjections*), follow the word or proposition they characterize.

Instead of „Understand you“ — Oh heavens!“ we meet with expressions answering to „*You understand*“ — „*Heavens, oh*“

When several definitions independent of one another belong to one predicate, then the less important precedes the more important: the definition of time is placed before the definition of place; the object indirect (Dative, Local, Instrumental, Ablative) before the object direct (Accusative).

Coördination.

In coördination of words, the last alone receives the characteristic of grammatical relationship, while the preceding ones are left undefined.

Thus if it be a series of nouns, which are linked together, the last only receives the terminational inflection, that refers to them all.

Our saying, „The three lights of sun, moon and stars“ gets the Japanese form of „*sun, moon, stars*“ or *three lig'ht*.” (日^{ジツ} 月^{ゲツ} 星^{セイ} 之^ノ 三^{サン} 光^{クワウ} *Zit get sei-NO san kwoo*). —

In the saying „Who has made heaven, earth, sun, moon, water, air, fire?“ only the last of the nouns linked together gets the terminational inflection of the accusative, thus *Dore ga ame, tsutsu, fi, tsubi, midzu, kazi, fi WO go-zuku nasareta?* — Both examples, corrected, have been taken from *ROUR.GUET ÉLém.* § 88

The case is just the same with propositions linked together, the verb only of the last proposition, in like manner, receiving the terminational inflection, while the verbs of the preceding propositions, left undefined, retain their radical form.

The Japanese and the Chinese order of words, with regard to the attributive definitions, agree, as in both these languages they precede the word to which they belong; but they differ from each other, in respect of the object (*complément*), which, as it has been shown on p. 32. in Japanese is placed before, in Chinese after the verb.

Might it be objected that in Chinese there are prepositions also such as 於, 于, 自, 由 etc which have the word they govern placed after them, we must observe that, in our opinion, those prepositions are verbs, and therefore have the complement after them.

Inversion.

Inversion or transposed order of words plays an important part in Japanese. The Syntax will show, how it can step out of the monotonous march of the regular order of words, and without violating its laws, set off the principal elements and the definitions of a sentence rhetorically.

ETYMOLOGY, NATURE AND INFLECTION OF WORDS.

CHAPTER I.

NOUNS.

§ 1. THE ROOT is the monosyllabic element of a word. Roots are, e. g.

<i>i</i> , to go,	<i>kik</i> , to hear,
<i>ki</i> , to come,	<i>ag</i> , to ascend,
<i>mi</i> , to see,	<i>sag</i> , to descend,
<i>tor</i> , to take,	<i>tat</i> , to stand.

§ 2. The verbal form, on which derivative or inflectional suffixes are grafted, is called the RADICAL or PRIMITIVE WORD.

The Radicals are the names either of objects or qualities, or verbs, as:

<i>Káva</i> , river,	<i>Túka</i> , high,	<i>Itári</i> . gone,	<i>Kíki</i> , hear,
<i>Yáma</i> , mountain,	<i>Fiki</i> , low,	<i>Kitári</i> , come.	<i>Age</i> , raise,
<i>Kuni</i> , land,	<i>Firo</i> , broad,	<i>Miye</i> , seem,	<i>Ságe</i> , abate,
<i>Mitsi</i> , way,	<i>Nága</i> , long,	<i>Tóri</i> , hold,	<i>Táte</i> , fix, place.

§ 3. THE RADICAL IN COMPOSITION.

If a word in its radical form stands before a noun, then both words are either coördinate, or the first is to the second, as a definition, subordinate. In the latter case the rule is, that Japanese words are combined with Japanese, Chinese with Chinese.

A. Coördination takes place in expressions as: *Ame-tsutsi*, heaven-earth; — *Fi-tsüki*, sun (and) moon; — *Küsa-ki*, plant (and) tree.

天^{テン} 地^チ *Ten-tsi*, heaven (and) earth; 日^{ジツ} 月^{ゲツ} *Zit-get*, sun (and) moon;
 國^{コク} 家^カ *Kókü-ka*, country (and) people; 草^{サウ} 木^{モク} *Säu-mok*, plant (and) tree.

B. Subordination.

I. Subordination by way of genitive or adjective definition takes place in compositions, as:

Kava-oso, river-otter; *Oso-gava*, otter-river.
Kava-yeda, river-branch; *Yeda-gava* = branch-river.
Yäma-mori, mountain-wold; *Mori-yäma*, wold-mountain.
Taka-yäma, high-mountain; *Yoko-häma*, cross-strand.
Naga-säki, long-cape; *Firo-no*, large-field.
 天^{テン} 神^{ジン}, *Ten-zin*, heavenly gods;
 地^チ 神^{ジン}, *Tsi-zin*, earthly gods;
 國^{コク} 人^{ジン}, *Kóku-zin*, country-men, inhabitants;
 國^{コク} 字^ジ, *Kóku-zi*, country-writing, the *Káta-kána*.

II. The object direct or indirect, if taken in a general sense, is placed in its radical form before the verb ¹⁾).

1. The radical form occurs as object direct (Accusative) in compounds as *Ana-fori*, the hole-digger; *Kava-watäri*, one who crosses a river; *Sänd-tori*, sand-fetcher, sand-skipper; *Midsu-kósi*, water-filter; *Ama-teräsu*, heaven-lighting.

2. The radical form occurs as object indirect in *Ama-kudóri*, (from) heaven descending; *Tè-tori*, *asi-tori*, to seize (any one by the) hands, seize (by the) feet; *Me-gake*, (in the) eye hold; *Me-sasi*, (with the) eye show, give a wink; *Ana-dori*, (in) holes catch.

III. The radical form as a definition before adjectives, e. g. *Te-baya*, = hand-quick, handy, dextrous; *Asi-faya*, = foot-quick, swift of foot, fleet; *Asi-taka*, = leg-high, high-legged; *O-naga*, = tail-long, long-tailed.

Remark. In composition rules of euphony are observed and bring about modifications of sound, as well with regard to vowels, as to consonants, whenever

¹⁾ Comp. H. STEINTAL, *Charakteristik der hauptsächlichsten Typen des Sprachbaues*, p. 184, 185.

their meeting is embarrassing to the pronunciation. From *Asa* + *ake*, dawn, is formed *asáke*; from *Yáma* + *áto*, = hill-behind, behind the hills, *Yamáto*; from *Tóyo* + *ára*, = rich-creek, the name of a place, *Toyóra*; from *Fú* + *isi*, = fire-stone, *fósi*, star, etc.

As we must draw up the rules of euphony from the grammatical phenomena we shall, to be able to refer to them, insert the rules at the end of the **Ety-mology**.

GENDER.

§ 4. Grammatical gender does not exist. If the gender must be definitely expressed of objects in which a distinction of sex exists, then this distinction is made, either by means of particular words A. or as in English in which *male-servants* and *female-servants*, „a *he-animal*” and „a *she-animal*” are spoken of, by placing ㄣ O, man, and ㄣ Me, woman, as attributive before the word, B.

A. To the particular names belong: *Mi-kádo*, = the sublime port, the sovereign, king or emperor. *Ki-sáki*, originally 君_キ 幸_キ *Kimi-sáki*, = princely fortune, the queen or empress; thence in the Mythology which, under the name of *Kámi*, *Kán*, = prince, chief, includes the gods, the expression *Kisáki-gámi*, i. e. higher being (*kámi*) that is consort (*kisáki*), to indicate a goddess, who is the consort of a god.

Tsitsi, kazo, father.

Fava (*haha*), *irova*, mother.

Mama-tsitsi, stepfather.

Mama-fava, stepmother.

O-dsi, uncle.

O-ba, aunt.

Ani, eldest brother.

Ane, eldest sister.

Tsitsi-tori, = father-bird, cock.

Fava-tori, = mother-bird, brood-hen.

B. 1. By the prefixes ㄣ O and ㄣ Me the sex is determined in

O-vi, *o-i*, nephew.

Me-vi, *me-i*, niece.

O-ke-mono ¹⁾, male-mammal.

Me-ke-mono, female-mammal.

O-usi, ox.

Me-usi, cow.

O-mamá, stallion.

Me-mámá, mare.

O-inu, dog.

Me-inu, bitch.

¹⁾ *Ke*, hair, hairy, *mono*, being.

O-inó-ko, boar.*Me-inó-ko*, sow.*O-fitsüzi*, he-goat.*Me-fitsüzi*, she-goat.*O-siká*, stag.*Me-siká*, hind.*O-néko*, he-cat.*Me-néko*, she-cat.*O-kúzira*, male-whale.*Me-kúzira*, female-whale.

2. Instead of the radical form *O* and *Me* the genitive attributive **Ono** and **Méno** also occur.

Ono-ko, male-child.*Méno-ko*, female-child, girl.*Ono-kami*, a god.*Méno-kami*, goddess.

Remark. When *Ono* and *Méno* are contracted to **On** and **Men**, then the pure sounds *k*, *s*, *t* if following, generally pass to the troubled *g* (*n*), *z* (*nz*), *d* (*ad*)¹⁾.

From *ono* + *tori*, male-bird, becomes successively オトリ *ondori* and トリ *odori* (pronounce *ondori*); from *meno* + *tori*, female-bird, メトリ *mendori*, and メトリ *medori* (pron. *mendori*); from *meno* + *sáru*, female-monkey, メザル *menzaru* and メザル *mezaru* (pron. *menzaru*); *meno* + *tora*, female-tiger, メトラ *mendora* and メトラ *medora* (pron. *mendora*); from *meno* + *kataki*, female-enemy, メガキ *me-gatáki* (pron. *mengatáki*).

3. There come under notice also **Ko** (子²⁾) and **Me** (女²⁾), lad and lass, with antecedent attributive definition.

*Otó-ko*²⁾, lad, man.*Oto-mé*, virgin, maid.*Musü-kó* = begotten son, (my) son.*Musü-mé* = begotten maid, (my) daughter.*Fikó*, young nobleman.*Fimé*, young lady.*Kana-yúma jikó no kami*, the god of the ore-mountain.*Kana-yáma fímé no kami*, the goddess of the ore-mountain.*Mi-koto*, Sublimity, Highness.*Fimé-gami*, goddess.*Ono mi-koto*, His Highness.*Fímé no mi-koto*, Her Highness.

The old-Japanese also has **ki** and **mi** instead of *ko* and *me*, probably with a view to the vocal-harmony; thence *Izana-ki* and *Izana-mi*, = male-goer to and fro, female-goer to and fro, name of the divine pair that first mingled carnally.

¹⁾ Comp. Introduction, p. 15, line 8.

²⁾ *Oto*, old-Japanese for *ono*, genitive attributive of *o* (小), small, young.

C. The ideas of male and female are sometimes transferred to objects without sex, for the purpose of characterizing the one as big, strong, rough, the other as little, weak and mild, or to indicate other peculiarities of one or the other of the sexes; e. g. *O-matsū*, the masculine fir-tree, or *Kārō-matsū*, the black fir-tree ¹⁾; *Me-matsū*, the feminine fir-tree, also *Aka-matsū*, the red pinetree ²⁾.

Two islands being next each other, when they are of unequal size, are often denominated *O-sima*, man-island, and *Me-sima*, woman-island.

Me-ikūsa, a female-army, means a weak army (= *Yowāki ikūsa*); *me-nizi*, a female-rainbow, is the name of the faint by-rainbow. *Me-kavāra* or feminine-tile is the name given to flat tile (*jira-kavāra*), on which the roll-shaped (*māru-kavāra*), as the masculine tile (*O-kavāra*), rests.

D. The Chinese expressions, used in connection with Chinese names for female and male, are for quadrupeds 牝 ^ビ 牡 ^ボ *jin* and *bo*; for birds 雌 ^シ 雄 ^フ *si* and *yuu*, e. g. 牝 ^ビ 馬 ^バ *jin-ba*, mare; 雄 ^フ 雉 ^チ *yuu-tsi*, cock-pheasant.

NUMBER.

§ 5. The grammatical distinction of singular and plural is wanting. The noun used in its radical form expresses the idea generally and leaves it undetermined, whether the said object is to be adopted in the singular or plural.

Only when it is strictly necessary to make the general idea appear in a definite sense as something either singular or plural, such is expressed in one way or another.

A. In Japanese words the singular is expressed by the numeral 一 ^{ヒツ} *fitō*, one;

Fitō yo, one night.

Fitō kado, one corner.

.. *tose*, one year.

.. *katamōri*, one clog.

.. *tābi*, one time, once.

.. *jāna*, one flower.

in Chinese words by 一 ^{イツ} 箇 ^カ *ikka* or *ikkōno*, as

一 ^{イツ} 箇 ^カ 所 ^{ショ} *ikka sjo*, one place;

一 ^{イツ} 箇 ^カ 地 ^チ *ikkōno tsi*, one piece of ground.

More amply, when treating of the numerals.

¹⁾ *Pinus massoniana* LAMB

²⁾ *Pinus densiflora* SIEB et ZUC.

B. The plural is expressed:

I. By a repetition of the noun, for so far as a distributive generality ¹⁾ indicated by the repetition includes the idea of a plural. *Yáma*, hill; *Yáma-yáma*, every hill.

The number of such repetitions is determined by custom. In the pronunciation the accent lies on the first part of the compound, while the second occurs as a soft prolongation of the sound, and the consonant, with which it begins, undergoes a softening and becomes impure. Examples:

國 クニ <i>kuni</i> , country, province;	國 クニ ヲ <i>kuni-guni</i> , each country, every province.
郡 コホリ <i>kohóri</i> , <i>koóri</i> , district;	郡 コホリ ヲ <i>kohóri-gohóri</i> , every district.
村 ムラ <i>múra</i> , village;	村 ムラ ヲ <i>múra-múra</i> , each village.
邑 サト <i>sato</i> , village;	邑 サト ヲ <i>sato-zato</i> , each village.
町 マチ <i>mátsi</i> , ward, street;	町 マチ ヲ <i>matsi-matsi</i> , every ward.
家 イヘ <i>í hé</i> , <i>í é</i> , house, family;	家 イヘ ヲ <i>í hé-í hé</i> , every house, each family.
戸 フェ <i>fe</i> , <i>he</i> , door, family;	戸 フェ ヲ <i>fe-fe</i> , door for door, every family.
社 ヤシロ <i>yasiro</i> , chapel;	社 ヤシロ ヲ <i>yasiro-yasiro</i> , every chapel.
山 ヤマ <i>yáma</i> , hill, mountain;	山 ヤマ ヲ <i>yáma-yáma</i> , every hill or mountain.
處 トコロ <i>tokóro</i> , place;	處 トコロ ヲ <i>tokóro-dokóro</i> , every place, everywhere.
隅 ズミ <i>sumi</i> , corner;	隅 ズミ ヲ <i>sumi-zumi</i> , every corner.
間 マ <i>ma</i> , space, (place and time).	間 マ ヲ <i>ma-ma</i> , every space, every time.
間 アイ <i>ai</i> , space between;	間 アイ ヲ <i>ai-ai</i> , meanwhile.
橋 ハシ <i>fási</i> , <i>hási</i> , bridge;	橋 ハシ ヲ <i>fási-bási</i> , every bridge.
己 オノ <i>ono</i> , one;	各 オノ ヲ <i>ónó-ónó</i> , each.
人 ヒト <i>fító</i> , one, man;	人 ヒト ヲ <i>fító-bitó</i> , every one.

¹⁾ „Die Wiederholung der Substanzwörter bezeichnet nicht den Plural, auch nicht schlechthin Mehrheit, sondern distributive Allheit, die wir am besten durch „jeder“ wiedergeben“ — STEINTHAL, *Typen des Sprachbaues*, pag. 158.

親 <small>おや</small> <i>oya</i> , old;	親 <small>おや</small> <i>oya-oya</i> , both parents.
役 <small>やく</small> <i>yákū</i> , office;	役 <small>やく</small> <i>yákū-yákū</i> , every office.
世 <small>よ</small> <i>yo</i> , age, time of life;	世 <small>よ</small> <i>yo-yo</i> , every age.
年 <small>とし</small> <i>tosi</i> , year;	年 <small>とし</small> <i>tosi-tosi</i> , each year.
日 <small>ひ</small> <i>ji</i> , day;	日 <small>ひ</small> <i>ji-bi</i> , every day.
時 <small>とき</small> <i>toki</i> , time, hour;	時 <small>とき</small> <i>toki-doki</i> , always, each hour.
色 <small>いろ</small> <i>iro</i> , 1) color. 2) sort;	色 <small>いろ</small> <i>iro-iro</i> , every color or sort.
級 <small>きゅう</small> <i>sina</i> , 1) degree, rank, 2) quality.	品 <small>しん</small> <i>sina-zina</i> , every quality, every article.
種 <small>しゅ</small> <i>siyu</i> , sort;	種 <small>しゅ</small> <i>siyu-ziyu</i> , every sort.
様 <small>さま</small> <i>sama</i> , the look, the mien	様 <small>さま</small> <i>sama-zama no</i> , of every form.
度 <small>たび</small> <i>tabi</i> , journey, turn;	度 <small>たび</small> <i>tabi-tabi</i> , each turn.
藥 <small>くすり</small> <i>kusúri</i> , medicine;	藥 <small>くすり</small> <i>kusúri-gasúri</i> , every medicine.
聲 <small>こゑ</small> <i>koyé</i> , sound;	聲 <small>こゑ</small> <i>koyé-goyé</i> , each sound.

II. The plural is expressed by nouns used adjectively, which signify a quantity, generality.

1. In composition with Japanese words (*yomū*) are used:

多 おほく *ohókū no*, *oókūno*, many. *Ooku no fitó*, many people. *Ooku no kane*, much money, in opposition to *sukúsu no kane*, little money.

大勢 たいせい *tai-sei no*, in great power, in multitude. *Tai-sei no fito*, people in multitude.

大壮 たいさう *tai-sau no*, *tai-soo no*, exceedingly.

澤山 たくさん *tákū-sán no*, abundant.

色 いろ *iro-iro no*, of every color or sort, of all sorts. *Iro-iro no fána*, all sorts of flowers. *Iro-iro no yákū nin*, functionaries of every rank.

品 しん *sina-zina no*, of every quality.

様 さま *sama-zama no*, of all sorts. *Sama-zama no wake*, all the different judgements. *Sama-zama no mono*, things of all sorts.

數 かず *kázū-kázū no*, numerous.

種 しゅ *siyú-ziyú no*, *su-zu no*, of every sort. *Siyú-ziyú no fito*, people of every sort.

一^イ切^キ ^ヲ, *is-saino*, all. 一^イ切^キ衆^シ生^シ ^ヲ, *is-sai no sū-zīygu*, all living beings.

Moro-moro no, all [from 双^フ, *moro*, both]. *Moro-moro no fitó*, all people; *moro-moro no mono*, all things; *moro-moro no tsutsi-rui*, all sorts of earth. *Taka moro-moro no tori wo kásunū*, the falcon plunders all birds.

2. In composition with Chinese words (*koyé*) are used:

數^ス, *su*, number, many.

數 ^ス 代 ^ダ , <i>su-dai</i> , many generations.	數 ^ス 万 ^{マン} , <i>su-man</i> , many tens of thou-
| 年 ^{ネン} , <i>su-nen</i> , many years.	sands.
| 月 ^{ゲツ} , <i>su-get</i> , many months.	| 千 ^{セン} , <i>su-sen</i> , many thousands.
| 日 ^{ジツ} , <i>su-zit</i> , many days.	| 百 ^{ヒャク} 人 ^{ニン} , <i>su-byákū nin</i> , many
| 人 ^{ジン} , <i>su-zin</i> , many people.	hundreds of men.

諸^シ, *siyo*, every, all.

諸 ^シ 國 ^{コク} , <i>siyo-kókū</i> , the countries.	諸 ^シ 役 ^{ヤク} , <i>siyo-yákū</i> , the functions.
| 方 ^フ , <i>siyo-fū</i> , the regions.	| 說 ^{セツ} , <i>siyo-sétsū</i> , the arguments.
| 物 ^{ブツ} , <i>siyo-buts</i> , the things.	| 藝 ^{ゲイ} , <i>siyo-kei</i> , the arts.
| 人 ^{ニン} , <i>siyo-nin</i> , mankind. the	| 職 ^{シヨク} , <i>siyo-siyókū</i> , every trade.
people.	| 宗 ^{シウ} , <i>siyo-siu</i> , the sects.
| 士 ^シ , <i>siyo-si</i> , the warriors.	

III. The plural of a noun is also expressed by one or another suffix, which signifies a quantity or generality, and either must be considered as coördinate, as e. g. *Co* in *I and Company* for *we*, or with the preceding word forming a collective word, as e. g. *man-kind* for *men*. These suffixes are **ra**, **domo**, **gara**, **bara**, **nami**, **tatsi**, **sū**, **gata**, **nado**.

1. **Ra** (等^ト) signifies a class of persons or things without any distinctive, e. g. *Yátsüküre*, subject or vassal; *Yátsükárerá* (臣等), subject and class, all that belongs to the category of subjects, the subjects (or vassals).

Otoko, man; *Otokorá* (男等), man and class, all that belongs to the category of man, men.

Fiyak-siyon rá (百姓等^ト), or *Nou-min rá* (農民等^ト), country-people.

Ware, the I; Ware^{ra} (吾等), I and class. we. Nandsi, thou; Nandsi^{ra} (汝等), you.

Koré, something that is here, this; Koré^{ra} (是等), this and class, such. Koré^{ra} no nozomi, such a desire, a desire of that nature ¹⁾. Koto, matter; Koré^{ra} no koto, such a matter. Sono mono, such a one; Sono mono^{ra} (其者等), such a one and Co., such persons ²⁾.

Migi (pronounce mingi), on the right, in a writing referring to what precedes. Migirá, all that precedes, the aforesaid. 右等諸入費, migi^{ra} no siyo nit^{ti}, the expenses of all the aforesaid ³⁾.

Atsi kotsi, there and here; Atsira kotsira, all that is included in there and here.

Kora Wani no kimi, Kumo no kimi rá ga o^{ra} m^{ra}, this is the father of the princes (princely houses) of Wani and Kumo.

Remark. If we are at liberty to consider ra as a coördinate word, and then again as a suffix that forms collective words, logic will require the first, seeing that such an expression as *I and Company* really answers to *we*, which is not the case with the expression *my company*, by which „I” may be excluded.

2. **Tomo, domo**, mate, fellow, companion, particularly in the spoken language, for persons and things.

Watákusi no tomo, my mate or friend; Watákusi domo (我共), I and mate, we; Watákusi domo no hon, our book. Ko, child; Ko-domo, a mate who is a child, (my or his) child; Ko-domo ra or Ko-domo domo, (my or his) child and mate, (my or his) children. Ke-rai, attendant; Ke-rai domo, attendants, the suite of a prince. Sono monodomo (其者, 其者), such persons ¹⁾. Ware, I; Ware domo, we. Mi, I myself; Mi domo, we ourselves; Mi domo ga kimi, the prince of us ourselves, our own prince. Ohokuno taka domo, falcons in multitude. Yubisu domo wo toirakésamü, he has the savages subjected. Taka no no tomo wo sirúsü, to give up the different names of the falcon. Neko, the cat; Neko domo, the cats. Mamá, horse; Mamá domo, horses.

3. **Gara**, series, row: division of objects distributed in classes.

Fiti, man; Fiti-gara (人品, 人柄), series of men. Fiti-gara no yau ni, after the manner of men. Fi-gara (日次), series of days. Koto, matter; Koto-

¹⁾ The Treaty between the Netherlands and Japan, concluded at Yedo, 18th August 1858 Art II, al 12

²⁾ Ibid. Art VI, al 9

³⁾ Ibid VIII, 2

⁴⁾ Ibid VI, 10

gara, series of matters. *Tomo* (友.朋), fellow, mate; *Tomo-gara* (倫.輩.曹.儔), a row of companions, a series or class (of men or brutes). *Wa ga-tomo-gara* (吾輩), the class of the I, we. *Nandsi ga tomo-gara* (爾曹), the class of you, you. *Nézumi no tomo-gara* (鼠之儔)¹⁾, the mouse-kind.

4. **Bara**, group.

Taku-bara (竹林), bamboo-wood. *Mätsü-bara* (松林), fir-tree-wood, a group of fir-trees. *Nandsi-bara* (汝曹), your group, you. *Tono-bara* (黨曹), they there without.

5. **Nami** (次), series.

Fi-nami, series of days. *Tsaki-nami*, series of months. *Se-ken-nami*, the common people. *Fito-nami*, the people. *Wa-nami* (吾儕), my series, we.

6. **Tatsi** (等_ナ)²⁾, row of persons who are, or may be, in an upright posture for, or at a given time, host.

Yökü-nin, functionary: *Yökü-nin-tatsi* (役人等), row of functionaries, functionaries. *Kami*, god; *Kami-tatsi* (神等), series of gods, gods. *Kono mifasira-no Kami wa mina Wataravi-agata ni masu Kami-tatsi nari*, these three gods are a series of gods residing in the district of *Wataravi*. — *Kono futä fasira no kami wa minasokö-ni narimaseru Kami-tatsi nari*, both the gods are gods sprung from the bed of the river. *Tomo*, fellow, friend; *Watökusi no tomo-tatsi*, my friends.

7. **Siu**, *sïyu* (眾_{シユ}), *su*, also *su*, in the written language 眾_シ中_ヂ, *sïu-dsyu*, company, circle of persons. *Somärdi siu*, band of warriors, warriors. *Onägo-siu*, circle of women.

Remark. Both expressions, *somärdi-siu* and *onägo-siu*, already given by COL-LADO as forms of the plural, are acknowledged by natives of *Yedo*, in answer to our personal inquiry, to be good Japanese, in colloquial style. Thus, when in the *Japanese Grammar* of 1861 (page 19, line 6 from the bottom) it is remarked: „RODRIGUEZ speaks of a fourth (particle expressing the plural), *soo*, but this appears to be always a prefix. It has reference to number, but is not indicative, as alleged, of *rank*, while the other three (タチ. ドモ. ラ) undoubtedly are,” it appears that there the difference between 數_ス *su*, number,

¹⁾ Jap. Encycl. 39, 6, v

²⁾ Instead of 等 occurs 達, but only as the phonetic representative of *tatsi*

multitude (see page 56), and the 衆 ^{しゅう} *shū*, *su*, used elliptically is not taken notice of.

8. **Gata**, pronounced *ngata* = *no gata*, side of.

Mi-kata, the side or party of the Mikado. *Teki no kata*, the hostile party. To indicate the plural *gata* is used for high persons, and characterizes deep respect towards them.

Dai-miyau, = great name, nobleman; *Dai-naiyau-gata* (大名方), the noblemen, the nobility. — *Tono sama*, young nobleman; *Tono-sama-gata*, young noblemen. — *Te-mae-sama*, you, Sir; *Te-mae-sama-gata*, you, Sirs or gentlemen. — *Ka-nai-sama-gata*, the gentlemen house-mates, your family. — *O-ko-gata*, your Highness's children, your children. — *Dzyo tsiu gata* (女中の方), women of quality, young gentlewomen.

9. **Nado**, from *nani-to*, *nando*, whatever, and so forth, and such (等, vulgo 杯). *Iyé-nado*, house and so forth, house and such like, houses. — *Samurói-nado*, warriors.

As the grammatical distinction of singular and plural is wanting, so the compound words, which express a plural, have no separate declension.

Remark. With a view to courtesy, which particularly dominates the spoken language, it is not a matter of indifference which of the words given, is used to indicate the plural. **Ra**, **domo** and **nado** refer directly to a class of persons or things and therefore are used when one speaks of his own or of subordinate people, or in general of objects, to which no importance is attached. — **Gara** and **bara** belong to the written language. — **Tatsi** implies respect, and **gata**, side, the highest respect, which is analogous to our „on the part of the King” for „from the King.”

It is natural, that more or less elevated expressions, which from politeness are used to others, are not applied to oneself and one's own.

IV. The plural is also expressed by adverbs, as **Mina** (皆 ^{みな}), together, **Nokorázu** (不 ^く 残 ^{ざん}), without exception, and **Koto-gótoku** (悉), generally, which then precede the predicative verb to which they belong, for instance *Moto sina wa mina yoróshi*, the article itself is together good, the articles themselves are all good. — *San-kan nokorázu mitsúki-mono wo taté-matsuru*, the three empires offer without exception tribute. — *Tane koto-gótoku me wo idásu nari*, the seed shoots generally, all the seed shoots.

ISOLATING OF THE NOUN.

§ 6. The suffix ヲ *va*, ヲ *wa*, ヲ *ba*.

Every one, who for the first time hears a Japanese harangue, is struck by the continual repetition of the little word **wa**, which pronounced in a sharp and high tone and followed by a pause, breaks off the equable flow of words, in which the speaker then proceeds in his ordinary tone of speaking. On a hearer, not acquainted with the language, this little word with its resting point makes the impression, that the speaker would emphasize what he has just said, and separate it from what follows. And that impression is correct. **Wa**, ヲ, in the book-language ヲ, *va*, is an emphatic suffix or rather an interjection, intended to isolate some word or saying, and to separate it from what immediately follows. We do the same, when we raise the voice at some word and, after a pause, continue speaking in our ordinary tone.

Va or *wa* therefore is used, in the first place, to separate the subject from the predicate, as in *Tāma vā yāma yōri ldsū*, = the jewels || mountain out come (jewels come out of mountains); and it may not cause surprise when, on that account, it is understood as characteristic of the subject and consequently as the sign of the nominative, which, strictly considered, it is not. It is indeed joined to the subject, but not exclusively, and serves to isolate every other relation, every dependent case. The isolating power of *va* finds its equivalent in expressions like *as to*, with regard to, *quant à Fr.*, *quoad*, *quod attinet ad*, *Lat.*, *wat...aangaat*, *Dutch*.

Whenever *va* isolates the subject, it answers to the Chinese 者 *tse*, which has the signification of a „definite something“ and passes for a relative pronoun. As a euphonic modification of *va*, ヲ *ba* also occurs.

The subject and the predicate are not always separated by *va*, but how necessary this separation sometimes is, appears from the instance quoted, which, with the omission of *va*, may also signify: „jewel-mountain from come,” i. e. be produced from a jewel-mountain.

Examples: 獅^シ子^シハ 百^ハ獸^{ジュ}ノ 長^チナリ, *Sisi va j'aku-zū no tsyūgu nari*, the lion is the head of all brutes, or: as to the lion, he is the head etc. — 牛^ウハ 田^スヲ 耕^スス 畜^チナリ. *Usi va ta uo takaresu tsiku nari*, as to the ox, he is a field-ploughing domestic animal. — 獺^ヲハ 水^ス中^チニス, *Oso va sūi-tsiu ni sumū*, = the otter in (the) water lives.

DECLENSION.

§ 7. The relations of one noun to another word, or its cases, are expressed by suffixes, by particles (*Tenivova* or *Tsaké-zi*) ¹⁾, which generally have a definite signification and, arranged according to our declension, are limited to the following.

Nominative (subject) and Vocative . . .	
Accusative (object direct)	ヲ <i>wo</i> .
Genitive	カ ²⁾ <i>ga</i> (pronounced <i>nga</i> , <i>na</i>), among inexact writers often カ <i>ka</i> .
Qualitative Genitive	ノ <i>no</i> , old-Japanese also ナ <i>na</i> and ヲ <i>tsu</i> , originally <i>tu</i> .
Dative and Terminative	{ へ <i>ve</i> , he or へ <i>ye</i> , e (wards).
Index of the relation of the Place.	{ = ni (in, at), へ to (to).
Means and Instrument	{ = ni, テ <i>te</i> .
	{ = テ <i>mte</i> , テ ²⁾ <i>de</i> (pron. <i>nde</i>).
Ablative	ヨリ <i>yor</i> i, カラ <i>kara</i> (out, from).

ヲ *wo* alone, which indicates an object direct is characterized as a real form of declension, the other inflections belong to the suffixes. that have their own signification. If, notwithstanding, they are here already cited and illustrated, it is for the behalf of those, who do not willingly dispense with the ordinary declensions.

Explanation.

I. NOMINATIVE. The primitive form of a noun is at the same time that of the nominative, which thus has no inflectional termination. In imitation of former grammarians the suffix ヲ *va*, vulgo ヲ *wa*, has been considered as a characteristic of the Nominative, but as this suffix is merely an isolating particle, which may also be of use with other cases, it must not be longer considered as a definite characteristic of the Nominative (subject) ²⁾.

¹⁾ See Introduction, § 14. 3. pag 42.

²⁾ „Keine altaische Sprache hat einen Nominativ.“ H. STEINTHAL, *Charakteristik der hauptsächlichsten Typen des Sprachbaues*, 1860, pag. 186

VOCATIVE. The poet sometimes stretches or doubles the final sound of a noun, to make known, that his feelings are thereby affected, or that he invokes the object. This emphatic prolongation of sound, by which the vocal-harmony comes into play, belongs properly to the interjections, and has the same effect as our exclamation *O!* or *Oh!*

Hána, flower; *hána a!* (花^ハ 兮^ヲ) o flower! oh the flower!

Tori, bird; *tori i!* (鳥^{トリ} 兮^ヲ) o bird!

Mi, three; *mi i!* (三^ミ 兮^ヲ).

Yo, four; *yó o! yó wo!* (四^ヨ 兮^ヲ).

...*u*; ...*u wo!*

As exclamation ㄥ, *wo* occurs, e. g. in *Iro va nicore to tsirínärü wó*, = the colour with the smell corruption o! i. e. oh! that the colour with the smell should vanish!

Besides, ㄣ *yo*, just as in German: *Feurio! Mordio!* is used as an emphatic suffix and, added to the simple root of a verb, strengthens the Imperative, e. g. *To wo akéyo*, open the door!

II. ACCUSATIVE. If the object direct of a transitive verb is indefinite, it is placed before the verb in the primitive form and the logical accent falls upon the verb, e. g. *Kúsá kari*, = grass to mow. If the object is definite (Accusativus definitus), it is characterized by *wo* and at the same time is accentuated, e. g. *Kúsá wó karu*, = grass (or the grass) to mow. If it is to be brought out with emphasis as the subject of conversation, then the accusative is isolated by the particle *va* besides, and the form **wo va** is obtained, which for euphony passes over into **wobá**, and is frequently pronounced **oba**.

Examples. *Tori-odósi vá tori kedamono wó odósü mono nári*, the scarecrow || is something that frightens birds and beasts. — *Uwó toru ami vá uwó wó toru gu nari*, = the fish catching-net, is a fish catching-net. — *Midzú kumi*, water scooper. — *Iké no midsu wó kumá*, to scoop the water from a pond. — *Kéfuri no nobóru wó mirü*, to see the mounting of the smoke. — *Kami ní nikúmü tokóro o ba mótte simo wó tsúkúu koto nákáre* ¹⁾, with that which people disapprove of in their chief, they must not charge their inferiors.

In the book on the Middle-Way (中庸 Cap. IX) after what a man may un-

¹⁾ *The Grand Study (Dai Gaku)*, X, 2.

dertake of what is great has been summed up, there follows as antithesis: „but he cannot keep the Middle-Way,” which the Japanese translation very correctly expresses by 中^チ庸^ヨヲバ^レ不^ズ可^ベ多^ク能^マ也 *Tsiu-you wóbá yókūsu bēkārāzu*. It would have the same effect, if it were: „*Tsiu-you wá, koré wo yokūsu bēkārāzu* = but the Middle-Way — that can one not keep.” The form *Tsiu-you wa* cannot, it is plain, pass for an accusative. On the other hand the saying: „*Mūma sárū wo ba nava nite kore wo sibáru*, = the horse and the ape — with a rope (one) binds them fast,” contains an unnecessary repetition of the object, characterized as accusative. If the *wo ba* is preserved, the *koré wo* is superfluous; if the *koré wo* remains, *Mūma sárū va* must remain, the *wo* being superfluous.

The use of *wo* in *Kai-hen wo isi-kabe wo tsūku*, to build a wall on (or along) the seaside, deserves notice. — *Nippon no bu-nai wo riyo-kqu-suru men-giyo* (日本ノ部内ヲ旅行スル免許), permission to travel through the inland of Japan ¹⁾. The Accusative employed here indicates a continuous motion which we express by means of *along, through*.

III. GENITIVE. 1. ガ^ガ *ga, nga, ña* (之), in pronunciation sharp toned, characteristic of the genitive relation, sets forth the object as something taken in a definite sense, and has the effect of *of the*. The genitive subordination by means of *ga* is considered disrespectful; thence the speaker applies it only to himself and to persons and things of which, having higher persons in view, he makes no case. One says, indeed, *Wáre gá* or *Wátúkusi gá*, = of the I, of me, and *Áregá*, of him; but *ga* is not used with those nouns and pronouns, with which respected persons are addressed or indicated ²⁾.

Examples. *Ko va Misima-agata-nusi gá oya nari*, this is the progenitor of the bailiff of the district of *Misima*. — *Kono kami vá N. N. ra gá oya nari*, this god is the progenitor of the N. N.s.

Fútó mina Sukunegá kuu-riki wo zo kun-zí keri, each admired *Sukune's* strength. —

¹⁾ *Netherlands and Japanese Treaty* I. al 3

²⁾ This RODRIGUEZ also must have meant, when he, according to the French edition § 7, says, „*ga s'emploie comme pronom de la troisième personne, pour les inférieurs, et comme pronom de la première, par humilité*” Let the misprint „comme pronom” be altered to „après” or „pour le pronom,” and the agreement with our assertion will be found. A pronoun, *ga*, does not exist. The same mistake is met with in another Japanese Grammar of 1861 p 18, where we read: „ガ^ガ *ga*, a sign of the genitive in nouns, is used as a pronoun in the third person for inferiors, and in the first person as a term of humility”

Kai-mon gá dake, the peak of the sea-port (*Kai-mon* is the name of the entrance to the bay between the provinces of *Oósūmi* and *Sítsūna*).

Sagáni no Miāragá sáki, the cape of the *Sagámian* *Miūra*, the cape of *Miūra* in the province of *Sagáni*. — *Ame gá sítá* (天下), under the heavens, the sublunary world. — *Fitúwo naigá síroni su*, to estimate others at the value of nothing, to consider others of no value. — *Kúrū*, being so, *Kúrū gá yū'ni*, = for the reason of the being so, on account of the state of affairs. — *Watákusi gá ki-mono*, the dress of me.

力^o *Ga*, no index of the subject.

The particle *ga* is also considered as an emphatic definite characteristic of the subject. Now the question arises, if a particle, which, as it most evidently appears from the instances cited, is an emphatic definitive characteristic of the genitive, can also be one of the nominative. The answer is negative. The cases, in which *ga* is considered as an emphatic nominative termination, are capable of a conception, which leaves to this particle its value of a characteristic of the genitive, and besides places in a clear light the reasons, why *ga* has that effect, which is ascribed to it as an emphatic characteristic of the subject. An instance will make this clear. Speaking of an undertaking the question is proposed: „Is there MONEY for it?” and which is answered by: „There is money for it.” Now in the question money is the subject, which after the Japanese arrangement, is placed first and, as a subject first brought into conversation, isolated by *wa* or *wa*. In the answer, on the contrary, the predicate „there is” logically has the greater weight, and the subject „money,” as subordinate attributive definition, precedes the predicate, as genitive, emphatically characterized by *ga*. The answer: „There is money” changes to: „of money the presence (is)” ¹⁾. The question sounds in Japanese: *Kane wa árimásuká?* the answer: *Kane gá árimásū*.

Another instance consisting of the words *hi*, day, and *kuretá*, become dark. To the question: *Fi wá kuretaká?* = the day (as to the day) || has become dark? i. e. has the day approached the end? as answer, follows: *Fi gá kuretá* = the day's having become dark is, i. e. the day has become dark ²⁾.

¹⁾ It must be kept in view that in Japanese no congruency, properly so called, of the predicative definition with the subject exists. See Introduction § 15 A. p. 44.

²⁾ This instance is taken from the *Japansch en Hollandsch Woordenboek van den Vorst van Nakats*, 1810, letter *fi*.

The *Shopping-Dialogues* are rich in instances, which plead for this conception.

E. g. pp. 1 and 2:

The buyer. I have come to buy something = *Wotikāsi wā kai mononi maitta*.

The seller. What will you buy? = *Nani wo O kō nāsara kō?*

The buyer. What is there? = *Nōni ga āri-māsaka?*

The seller. There are lacquered goods inlaid with mother of pearl = *Awo-gūi mono gā āri-māsū*.

The buyer. Are there any gold-lacquered goods? = *Māki-ye mono wā āri-māsaka?*

The seller. Yes, gold-lacquered goods are at hand = *Hei. Maki-ye mono gā ārimāsū*. —

Question: *Oko sanagata wa ikōga de iraserari māsaka?*, your children, how do they do? — Answer: *Sāno ko ga sugure mas'ān* ¹⁾, the youngest child is not quite well.

Therefore is said rightly for „it snows” *Yuki ga furu* or *furi-mōsu*, „of snow come down is, whereas *Yuki wa furu* = with respect to the snow, it is coming down, would be a definition which attributes „come down,” the predicate, to the snow. The same is the case with *Hokū no fūjō ga tsuki-masta* ²⁾, there is another ship arrived, properly the arrival of another ship has happened, whereas *Hokū no fūjō wa tsuki-mōsta*, would signify: „another ship — is arrived,” the subject now being „another ship” the idea to which the most importance is attached, and on which the attention is first fixed. The degrading of the subject to attributive genitive of the predicate is a phenomenon, that commonly occurs in the Altaic languages ³⁾, and in the Chinese also, plays an important part. Thus, to choose a classical expression, the saying 回爲人也 *Hoei wei ōn yē*, means Hoei is (or was) a man. Japanese *Kwai wa jitō tō nari*. Hoei is here the subject brought under consideration, of which something is said. On the contrary the saying of CONFUCIUS: 回之爲人也 ⁴⁾, Japanese *Kwai ga jitō tō nari*, = Hoei's a man to be (is), lays the accent emphatically on the predicate „to be a man,” which we might express by „Hoei was eminently a man.”

¹⁾ Copied, with correction, from R. ALCOCK, *Familiar dialogues*, pp. 1, 2.

²⁾ R. BROWN, *Colloquial Japanese*, p. 1, n^o. 6.

³⁾ STEINTHAL, *Charakteristik* etc, p. 186.

⁴⁾ *Tschung-gung*, Cap. VIII.

Still worthy of a place here, is R. BROWN'S remark in his *Colloquial Japanese*, pp XXXIII and XXXIV, his opinion concerning the power of both particles being fully confirmed by our illustration.

„*Wa*, which is merely an isolative particle, serving to separate a word or clause, from the words that follow it, is not a sign of the nominative, though it frequently stands between the subject and its predicate. . . *Wa* is a sort of vinculum around a collection of words, and serves to give definiteness to this group of words, distinguishing it from the other elements of the propositions . . . *Nga* or *ga* (ガ) is used for the same purpose, except that it seems to be more emphatically definitive. — The difference between *wa* and *nga* is scarcely translatable, but is to be expressed by the tone of the speaker's voice, rather than by any corresponding word in English. The native ear at once perceives the difference, and a foreigner can acquire the use of these particles only by practice and much familiarity with the Japanese usage. The native teachers say that *wa* is a kind of eoidon drawn around a word or words, as if to isolate it or them as a distinct subject of thought, and that *nga* is used when one or more objects are singled out, being present or conceived to be present, spoken of specifically. Thus, if a Japanese should say of a certain lot of teas; *Here are the musters*, his expression for the musters, would be *Mihon wa*, i. e. the musters, as separated from the original packages, but, if a buyer, taking one of the samples should say he liked it, his expression would be *Kono mihon ga ki ni irimasu*'. The idea would then be, that that particular sample suited him" — Thus here a difference is made between *Mi-hon wa* (properly *Te-hon wa*) *koko ni arimasu*, samples are here at hand, and *Kono te-hon ga ki ni irimasu*, these samples please me

2. **No**, ノ, cognate to *ni*, to be, is used for the attributive subordination of one substantive to another, and gives to the subordinated the character of an adjective. As the use of *ga* is limited by etiquette, no distinction of person is intended by *no*; it is used for high and low.

Examples: *Kousi no i-siyo* (孔子之遺書), a writing left by *Kung tsè*. — *Dai-gaku no mitsi* (大學之道), the way of the Grand Study. — *Ama no gawa*, the river of heaven, the milky-way. — *Fosi no jikari*, starlight. — *Tosi no fázimé*, beginning of a year. — *Fázimé no tosi*, a beginning year, New year. — *Kabe no fima*, a split in a wall. — *Nisiki no bousi*, cap of colored silk. — *Akagane no deru tokoro*, = of copper the birth place, i. e. the place whence copper comes. — *Wa-takusi no kimono*, my garment.

Remark. By way of elision the *o* of *no* is suppressed as in オンドリ *ondori*, for *o no tori*, male bird; メンドリ *mendori* ¹⁾, for *me no tori*, female bird.

That *no*, frequently, has still another particle (case) after it is the consequence of an ellipsis, e. g.: 潮^{ウシ} 早^{ハヤ}ノ^ノヲ^ヲ 曰^{イハレ} 潮^{ウシ}ト. 晩^{バン}ノ^ノヲ^ヲ 曰^{イハレ} 汐^シト. *Usiwo*, *ásitá nowó* *ásasiwoto iwi*, *kuri nowó* *yúusiwoto iwu* ²⁾, tide, that of the morning is called the morning-tide, that of the evening the evening-tide. — *Kore*

¹⁾ Compare § 4, A. 2. Remark p. 52.

²⁾ Jap. Encycl. 57, 2 verso.

wa amari tsūsai; mo sakōshi ookii no wo *O mise* ¹⁾, this (case) is too small; let me see a larger one.

3. **Na**, 十 (abbreviation of *nārū*, „being”), old, and in the popular language, still used variation of *no*, in the mouths of the vulgar at *Yedo da* (夕²⁾ also (pronounced *nda*) ³⁾, which, however, is to be considered as a syncope of *de-ārū*.

Sinozuma na koto (鄙事), baseness, vulgarity, from *simo*, beneath, *sama*, manner, and *koto*, thing. — *Kora na-bakari nari*, that is only a name. — *Na-bakari na mono*, something (*mono*) that exists only in name. — *Kanna gawa*, for *kaneno gawa* (金川), metal-brook, or *kami no gawa* (神奈河), god's-river. — *Tui-zi dā* (for *Tui-zi de-aru*) *koto wa gozārimasēnā*, there is nothing of consequence.

4. **Tsu**, 夕 (津), old-Japanese characteristic of attributive relation, appears still only in old compounds, instead of *no*; sometimes, for the sake of euphony, after *m* or *n* it passes over to **dzu** (夕⁴⁾). The oldest records sometimes have, instead of 夕 and 夕, 夕 *su* and 夕 *zu* also.

Examples. *Amatsu kami*, = of heaven khan, heavenly god. — *Amatsu sora*, the expanse of heaven, the firmament. — *Amatsu niko*, the son of heaven (the Emperor). — *Amatsu futsuki*, the heavenly (imperial) crown. — *Kunitsu kuni*, the country god. — *Kunitsu* or *kuni zu* (クニズ) ⁵⁾ *mono*, country objects, country products. — *Ire'tsu imo*, house-potato ¹⁾. — *Ira'tsu kokūro*, = prickly heart, shrewdness. — *Niva'tsu dori*, the court-bird, the cock. — *Aki*, 1. glitter, 2. autumn. — *Aki'tsu musu*, the glittering insect (*Libellula*). — *Aki'tsu sima*, glittering islands (a name of Japan). — *Sita*, beneath, under. — *Sita'tsu mitsi*, an underground way. — *Kibi'tsu* ⁵⁾ *takefukō*, the hero of *Kibi*.

Instead of 少²⁾ 津³⁾ 子⁴⁾ *otsuko*, bachelor, and 少²⁾ 津³⁾ 女⁵⁾ *otsume*, spinster, occur in old writings *otōko* and *otōme* also.

IV. DATIVE and TERMINATIVE. へ *ve* (he) or 江 (江) *ye*, e properly signifies side or direction, e. g.: *Yama no ve*, the mountainous side the side of, the direction of (towards) the mountains. — *Yūku ve*, the side, by which one goes

¹⁾ *Shopping-Dialogues*, p. 3

²⁾ From oral communication by O. Y. from *Yedo*

³⁾ In the *Nipponki*, XXII, 20, both forms (クニズ and クニヅ) occur alternately

⁴⁾ *Caladium esculentum*

⁵⁾ It must seem strange, that the writer of the *Japanese Encyclopedia* (79. 8 r.) has thought it necessary to subjoin to this name the note 津³⁾ 助³⁾ 語³⁾ 與³⁾ 之³⁾ 同³⁾, *tsu wa zugo-go*, *no to omōi*, i. e. *tsu*, an auxiliary word, the same as *no*

away. — *Ma vé, ma yé*, vulgo *mai* = look-wards, i. e. forwards, before. — *Ato ve* or *ato ye*, = spur-side, backwards, behind.

As suffix *ve* or *ye* answers in all respects to our wards and indicates the direction in which any thing proceeds, e. g. *Yédo-ve* (or *Yédo-he*), *Yédo-wards*, as distinction from *Yédo ni*, in or at *Yédo*, *Yédo ni ôité*, being in *Yédo*; *Yédo ve no mitsi*, = *Yédo-wards road*, the road to *Yédo*. — *Nippon ve no miyáke*, presents for Japan.

Examples: *Siyok'-motsū wó fitó vé okúra*, to send victuals to others. — *Kari va nánami vé sárita*, the geese have gone away towards the south. — *Toróki kuni ve yúkú*, to go to distant countries. — *Ten-ki vá simo vé kudári*, *tsi-ki vá kami ve nobóru*, the mists of the sky sink towards beneath (to the earth), the mists of the earth rise towards above. — *Moto ve modóru*, to return to the source. — *Kara-fané itsu sou (issou) Sagúmi no Miúrá ga saki ve feu-tsiyaku-su*, a Chinese junk ran aground on the cape of *Miúrá*, in the province of *Sagúmi*.

Instances from the treaty between the Netherlands and Japan. Art. II, § 17. *Kóku dai ve furi-watasu*, to make known into every part of the realm. — II, 18. 軍_ツ用_ヲ諸_ノ物_ヲハ日_ニ本_ニ役_ヲ所_ノ外_ニハ賣_ルベカ_シズ. *Gun-yóu no siyo-butu ra Nippon-yúk'-siyo no jókú ve úru-bekárúzu*, munitions of war may not be sold to any other than the Japanese government. — V, 1. *Olandazin ve* (or *ni*) *taisi* (對_ツ) *jáu wo* (法_ハ) *okásu*, to transgress the law against the Dutch. — VI, 9. コンシエ_ルヘ申_シ達_スズ, to communicate to the Consul. — V, 1. 各_ノ方_ハヘ, in every direction, towards every side.

Ni (於 于), with relation to, in general, points out the relation of an indirect object. is, therefore, used for the indication of the place at which, as well as of the direction towards the innermost part, or to the attainment of anything, and answers to our in, at, to, unto, by and by means of, according as the verb, to which it belongs, indicates that the place has been reached, or that the object makes movement towards it.

The relation expressed by **Ni** may be understood as:

a. Dative or Ablative, by which, in general, a collateral relation to the predicate verb is expressed. E. g. *Fitó ni tsikáki mitsi*, a road, which with relation to people is near. — *Fitó ni toróki mitsi*, a road which with relation to (for) people, is remote. — *Fito ni fanóruru*, separated from people. — *Kávi ko kuvá ni jánarénu*, the silkworm does not remove from the foliage.

b. Local, to the question where or when. E. g. *Kono tokóro ni*, at this

place. — *Nusubitō tokōro-dokōroni okōru*, robbers rise at every place (everywhere). — *Figa jigāsī ni nobōri, nīsī ni ieru*, the sun rises in the east, and goes in (down) in the west. — *Yēdo ni kiyō-riu-suru yaku-nin*, functionaries residing in Yēdo. — *Yāma ni uri ki wo kiru*, = to go into the mountains and chop wood. — *Fūnē ni noru*, to be load in a ship (to navigate). — *Yāma-gāsī wo nawa ni tsuri, kaze ni sardsu*, to hang up mountain-herbs on a rope and dry (them) in the air. — *Kaviko ni yamori dekiru*, by (among) the silk worms exists sickness. — *Ien ni todokororu*, to stick fast in speaking. — *Kōno toshi ni*, in this year. — *Firu ni*, at noon. — *Yuru ni*, in the evening. — *Firu-gawo ūsa ni ake, gurubi ni sabōmu*, the „face of noon” ¹⁾ opens in the morning, and closes in the evening.

Ni va, the relation indicated by **ni** isolated by **va**. — *Nan-bu, Tsukōru-ben no tsi-mei ni ca jiu-mi ohōs*, among (ni ca) the names of places (地名²⁾) of the country of Nan-bu and Tsukōru strange names are manifold.

Ni va sometimes elliptically changes in to **nva** (ン). — *Aru toki ni vā or ōru tokivā*, at any time.

c. Modal, to the question how. E. g. *Dai-si ni tatsi-tamuru*, he appears as (in the quality of) hereditary Prince. — *Ikō ni*, vulgo *ikōn* (イコ), how, in what manner. — *Ikō-sūmonē*, in what (or which) manner. — *Saka-samō ni*, perversely. — *Koto ni*, particularly. — *Mukōto ni*, in truth, indeed. — *Tada ni*, mere, only. — *Ookō ni*, often, very. — *Samiyaka ni*, suddenly, quickly.

d. Casual and Instrumental, to the question of whom, by which or by what, with which, with what, although here also the original signification, with relation to, is preserved. E. g. *Yā ni atarita*, struck with an arrow. — *Fitō ni damasarēta*, deceived by people (others). — *Dai-Min no sei ca jūi-guan ni korite susumi tsikū-dzukōzu*, Tū-Ming's army, confounded by the defeat, does not approach.

e. Dative of the person, to the question to whom. E. g. *Opai ni niru*, with relation to the parents, to be like, to resemble the parents. — *Fitō ni tai su*, to stand opposite others. — *Fitō-ni mono wo atauru* (pron. *atūru*), to concede or give anything to others.

f. Dative of the thing, to the question to what or to which, for which the suffix *to* is used also. E. g. *Kurū no ni wo tam ni* (or *tam to*) *tōru*, to take mulberries for seed. — *Mōmu wo wāta ni tōru*, to use cocoons for wadding. —

¹⁾ The flower of *Pharbitis Nil chōis* or *Ipomoea Nil* LINN.

Yumi ni tsüküru ki, wood worked into bows. — *Wára vá musiro ni oru bési*, náva ni návu bési, *fáki-mono ni tsükürü bési*, with regard to straw (*wara vá*), it can be woven into mats, it can be twisted into rope, it can be worked up into shoes. — *Nami kaze mo tauoyaka ni nari*, wind and waves become smoother. — *Asiwo kirite siyókü-mótsü ni atgru besi*, he will cut off his feet and give (them) for food.

g. Terminative, the direction whither, signifying to which (to what, to whom), provided the movement directed towards an object extends to within its limits or reach, distinguished from *~ ve* which properly answers rather to our wards. E. g. *Kazé vá nisi-katu ni kaváru*, = the wind changes to (veers towards) the west side. — *Yowo ji ni tsügü*, to continue the night to the day. — *Kazé yámite (yande) fáné kisi ni tsükü*, the wind lulls and the ship comes to the shore. — *Fákusai yori Nippon ni watáru*, he passes from *Fakusai* to Japan. — *Isi ni náru*, to turn to stone.

V. **To**, ト, to, Dutch tot, ter, German zu, a particle that denotes the inherency of a substantive in a predicate verb, which expresses a becoming or a making to, in general a working, which has an object for its apposition. Of such sort are the verbs *nari*, to become; *nasi*, to make; *ivu*, to be called, to name; *nádsu-kuru*, to name; *miyu*, to seem; *kaku*, to write, etc. E. g. *Midsükára toravare-fító to nari*, he becomes, of his own accord (to) a prisoner. — *Máju wo ma-wata to nosu*, people make (work up) cocoons to silk wadding. — *N. va tori to késite tobi-yuku*, N. changes himself to a bird and flies away. — *Fító to ivu*, to be called man; *Fító to ivu va* (by syncope *Fító tó vá*), that which is called man, the so called man.

Nite, ニテ, in the spoken language, passing into **nde**, for which テⁿ (de) is written, characterises alike the Local and the Instrumental and is used, especially, when the predicate-verb does not follow it immediately, but is separated from it by the interposition of the subject or of the object direct. E. g. *Kono sedo nite sivo fayási*, = in this strait the tide is rapid. — *Kari-bási nite kara wo watáru*, to cross the river by means of a temporary bridge. — *Kome wo kárusu nite kómakáni kudáku*, to stamp rice fine in a mortar. — *Kává nite kóviko wo yásínávu*, to rear silk-worms with leaves. — *Tamago nite siyau-zuru mono*, beings proceeding from eggs. — *Fáku-sai-kókü nite va taka wo Kutsin tó ivu*, in the country of *Fáku-sai*, the hawk is called *Kutsin*. — *Aru kuni nite va kaviko-ami wo tsukaru nari*, in a certain country the silk-worm net is used. — *Morogosi nite va*, in China. — 中^チ國^コ = テハ, in the Middleland. — *Kuni-guni nite*, in each

country. — *Te nite*, with hands; *Te nite no si-kata*, gestures with hands. — *Fasi nite fasánu*, to take hold of with eating-sticks.

De, テ^a, contraction of *ni + te* and pronounced as *nde*, characterizes alike the relation of *a*, the Local and *b*, the Instrumental is, however only peculiar to the easy, spoken and written styles. Examples:

a. Miyako de, at *Miyako*. — *Tsūki no móto de aru*, to meet under the moon (here below). — *Yūme no átsi de áru*, to meet with in a dream. — *Mānó no upé de katamukeru*, to sit awry on horseback. — *Fána no sití de mayóvu*, wander among flowers. — *Tsūbonne ga yanagi no fotori de mayóvu*, the swallow roams around willows. — *Kāsa noku de naku musí*, insects chirping in the grass. — *Musi ga kaba de náku*, insects chirp on the wall. — *Ikka de dékinánu ká*, in how many days can it happen, is it possible?

b. Ende de káku, to write with the pencil. — *Isi de gun wo tsukuru*, to build a temple of (with) stone. — *Sono ne de wa kage masénu* ¹, with (for) that price I do not sell it. — *Tsi wo tsi de arávu*, to wash off blood with (or in) blood. — *Yōtsu māmí de jikosurá kurúmu*, a waggon drawn with four horses.

Remark 1. The book language generally expresses the Instrumental by ... *wo móttu* (以^{モツ}テ, - ^テ), and uses for „to wash off blood with blood,” the expression 以^{モツ}テ 血^チヲ 洗^{アラ}フ 血^チヲ *Tsi wo móttu tsi wo arávu*, = holding or using blood (with blood) to wash off blood.

Remark 2. For the explanation of expressions belonging to the book-language, in schools and school-books the spoken-language is used, and this, whenever *ni* occurs in the book-language as a characteristic of the Local or of the Instrumental, generally substitutes *de* for it.

VI. ABLATIVE. Yori, ヨリ and **kara**, カラ (由。自。從), out of, from, indicate a movement in a direction from a place, in opposition to へ, *ra*, towards, or マデ^a, *nade*, to, till. If the point of departure is a period of time, or an action, then *yori* and *kara* answer to our from...to, from, since; after, afterwards.

Examples. *Firato yori Nagasaki made san zjū jūtsi ri ári*, from *Firato* to *Nagasaki* it is 38 *ri* (Japanese miles). — *Inisivi yori* (自^{ヨリ}昔^{コト}々々), from old times. — *Fázimé yori*, from the beginning. — *Ima yori* (自^{ヨリ}今^{イマ}々々), from now.

國_ニ 到_ッ 着_ク ノ 日_ビ ヨ リ, *Kuni ni tgu-tsiyaku no ji yori*, from the day of the arrival in the country ¹⁾. — *Fusi-yama wa Wun-zen ga take yori takási*, = *Fusi-mountain* is out of the peak of the warm springs high, i. e. the *Fusi-mountain* is higher than the peak of the *Wunzen*. — *Kore wa sore-yori takáku árimásu* ²⁾, = this from that out high is, i. e. this is higher, than that.

Yori, subordinated by means of *no* to another substantive: *Kono misaki wa oki yori no medte nari*, this cape is a mark (*medte*) out of sea.

Kara, indicating rather the direction, from which any thing comes ³⁾, as the German *her*, occurs in the written language seldom, and only in old compounds, as in *Oki kara*, out of sea, and is, rather, peculiar to the spoken language. *Kore kara* (由是), thence, also therefore, for that reason (= *kore ni yotte*). — *Sore kara*, so with. — 見_テ 本_ホ 切_キ ガ 有_リ マス カラ 是_{コレ} ヲ 覽_ミ ナサレ, *Tehon-gire ga árimásu kara*, *kore wo Goran-nasare* ⁴⁾, since (*kara*) there are patterns at hand (*árimásu*), please see this. — *Age-masu kara uke-tori-guki wo kudasare* ⁵⁾, after (*kara*) delivery (*agemasu*) please, give a receipt. — *Kon-nitsi wa yohodo ósói kara* ⁶⁾, *niygu-nitsi kahéri masiyoó*, as (*kara*) to day it is too late (*yohodo-ósói*), I will come back to morrow.

Remark. *Yori*, verb continuative, derived from *yi* (井), to shoot, from which, among others *ya*, arrow, and *yumi*, bow, derive. (*Kara* seems to belong to the root, *ki*, come). Preceded by a local *ni*, *yori* means to have its point of departure in; *Kore-ni yoreri*, from that flows forth. — *Kore ni yórité* or *yótte*, in consequence of, therefore.

¹⁾ *The Treaty between the Netherlands and Japan*, I, § 5

²⁾ *Shopping-Dialogues*, p. 35

³⁾ 所 從 來 也. *Wa-gun suuori*, under *Kara*

⁴⁾ *Shopping-Dialogues*, p. 23

⁵⁾ *Ibid* p. 14

⁶⁾ *Ibid*. p. 41

CHAPTER II.

PRONOUNS.

§ 8. The Pronouns in Japanese are:

I. Nouns which express a quality.

II. Pronouns demonstrative, which point out something, either a person or thing according to its relation to the speaker

They are all subject to the ordinary declension, and with the genitive suffix, *no*, are used as pronouns possessive.

The distinction of three grammatical persons (I. Thou. He) has remained foreign to the Japanese language ¹⁾. All the persons, that of the speaker (the I), as well as that to which or of which he speaks (Thou. He), are considered as contents of the proposition and thus, according to our peculiarity of language, in the third person, and etiquette, having in view the meaning of words expressive of quality, has to determine, which person, by one or another of these words is intended. Etiquette distinguishes only between the „I,” and the „not-I.” it abases the one, and exalts the other. Thus, it is the meaning, which in this sort of words comes first under notice, before the use, that etiquette makes of it, is indicated.

¹⁾ Therefore, as it will be seen hereafter, the verb has no conjugational suffixes, which tend to the expression of this distinction.

With respect to the use of the qualifying pronouns especially, the written or book language and the conversational differ from each other.

I. Qualifying nouns, which are used as pronouns, are,

A. For the „I“:

Yátsu-kó (臣 ^シ_シ), pron. **Yakko**, = house-boy, valet, servant: belongs to the old written language. — **Yatsu-káre** (僕 ^シ_シ), valet, your servant.

Yátsu-bára (奴 ^シ_シ 儕 ^シ_シ), the valets, we subjects.

The Chinese **愚** *gu*, Jap. **gu**, unintelligent, in compounds, as:

愚 ^シ_シ **人** ^シ_シ *gu-nin*, the unintelligent man, I.

愚 ^シ_シ **者** ^シ_シ *gu-sa*, the unintelligent.

愚 ^シ_シ **草** ^シ_シ *gu-sa*, the unintelligent herb ¹⁾, the „I“ of the Bonzes.

愚 ^シ_シ **老** ^シ_シ *gu-rō*, the unintelligent old man.

愚 ^シ_シ **心** ^シ_シ *gu-sin*, my heart.

B. For the person spoken to, THOU:

1. **Nandzi** (汝 ^シ_シ), formerly *námudzí*, originally *na-motsi*, = having a name, name-having, name bearing, renowned, honoured; plural *nandzira*, *nandzira-tono-gara*. It belongs to the written language and to the solemn style. Nobles, and literate persons address one another with *Nandzi*. 爾 尔 尔 你.

Tani tomoni námudzí-wi miru, the people look up to you together, i. e. every one looks up to you — *Nandzi fitó ga me wo tsukéte iru*, you have attracted the eyes of the people.

2. **Imási** (汝 ^シ_シ), shortened **masí**, = present, leaves it uncertain, whether a person speaks to his betters or inferiors. 座 下.

3. **Sama** (様 ^シ_シ 様 ^シ_シ 扱 ^シ_シ), vulgo **San**, = the look, appearance, shape, e. g. *Muotomó símao gósi*, the shape of the harbour is beautiful, the harbour looks well, — was, originally, as a characteristic of modesty, applied by the speaker to himself, since the middle ages, however, conceded to a person beyond the speaker, it is now generally used as an expression of respect and at present answers to our „Sir, Mister.“ It is subjoined to nouns and pronouns.

4. **Kimi** (君 ^シ_シ), Sir Mister; **Kimi-sama** (君 ^シ_シ 様 ^シ_シ), vulgo *kimi-sau* honour, lordship. — N. N. *kimi-samaga*, to Mr. N. N.

5. **Te-máye** (手 ^シ_シ 前 ^シ_シ), vulgo *Ti-mai*, *Ti-mei*, = at hand, indicates the per-

¹⁾ Corporal, only to vegetat. from the example of the Lotus-plant, but to make the spirit free, is the duty of the Buddhist's life, thence the clerical (Bonze) considers himself as an herb

son spoken to. Plural *Ti-maye-tutsi*, vulgo *Ti-mairá*, *Ti-mee-tutsi*, *Ti-máye-sáma*, vulgo *Ti-máye-sán*, the gentleman at hand (present), you, Sir; plur. *Ti-máye-sáma-gáta*.

On, O (御^ナ), **Ki** (貴^キ), **Son** (尊^{ソノ}), honorary adjectives, used in the conversational language and in the epistolary style as pronouns possessive, of the person, to whom or of whom spoken.

6. **On, O** (御^ナ), abbreviated 由^ユ. 成^ナ. 成^ナ. 成^ナ. 成^ナ. 成^ナ. 成^ナ. as given by Japanese authors, an abbreviation of 大^{オホ} *ho, óoní*, great, sublime, answers to our „His or Her Highness” referring to a prince: it is, however, prefixed to the names of things or matters that have reference to any person in honour, and applied by the speaker to all beyond himself, for which he wishes to make his respect known. Thus the presence of *on* or *o* before substantives and verbs, makes known, without the help of another pronoun, that the things or matters have reference to a person beyond the speaker. As a Japanese element *on* or *o* is compounded with Japanese words, e. g. *O-Yédo*, the princely *Yédo*. — *O-katu*, the honoured side. Your honour. — *O-mi*, the honoured body, Your-self — *O-me*, Your eye. — *O-me ni kakárimasuyoo*, I shall appear before your eyes. — *O-na*, your name. — *O-ide*, your rise. — *Yéku O-ide nasaré*, may your rise happen = be welcome! — *O-agári*, your rise. *O-agári nasaré*, = may your rise happen, come on! — *O-negái*, your wish. *O-negái-máse*, may you wish, the common expression for „if you please.” — *O-mise*, let me see! — *On-túdsuné*, your inquiry. — *On-bumi*, your letter, etc.

In old-Japanese the place of *On, O* is filled by **Mi**, thence *Mi-kado*, sublime port; *Mi-koto*, Highness; *Mi-yáma*, chief mountain.

7. **御^ナ Go**, the *kohe* of *o*, is generally prefixed to Chinese words. It means „princely,” but from politeness is also used towards other persons beyond the speaker.

御^ナ 恩^{オン} *go-on*, your favour.

御^ナ 用^{ヨウ} *go-you*, your use.

御^ナ 書^{ショ} *go-shiyo*, your writing.

御^ナ 前^{ゼン} *go-sen*, before you, in your presence.

御^ナ 座^ザ *go-za*, sublime seat.

御^ナ 免^{メン} *go-men*, your permission.

御^ナ 覽^{ラン} *go-ran*, your look.

御^ナ 懇^{コン} 意^イ *go-kon-i*, your friendly feelings.

御^ナ 相^{サウ} 談^{タン} *go-sau-tan*, your conversation.

御^ナ 機^キ 嫌^{ゲン} *go ki-gen*, your disposition.

8. **O-máye**, **ô-máë** (御^マ前^{マエ}), vulgo **ô-mái**, from the honorary *o* and *ma-ye* or *ma-ve*. = look-wards, that is before, thus something that is present before the speaker, or as by him imagined present and honoured. = Your Honour. The lower classes of functionaries and small people call one another *omae* and *omáé-súma*, *omáesan*.

Formerly by *O-mae* was meant the place before the prince, thence *Omae ie mairu*, to step before the Emperor. *Nip* II, 4, 1.

9. **貴^キ Ki**, noble, honourable. = „you” in genuine Chinese compounds. as:

貴^キ 國^{コク} *ki-kôku*, your country.

貴^キ 府^フ *ki-fû*, your town.

貴^キ 縣^{ケン} *ki-ken*, your district.

貴^キ 郡^{ケン} *ki-gun*, your canton.

貴^キ 所^{ショ} *ki-siyo*, *ki-so*, your place,
your Excellency.

貴^キ 宅^{タク} *ki-tôkû*, your house.

貴^キ 顔^{ガン} *ki-gan*, your face.

貴^キ 面^{メン} *ki-men*, your countenance.

貴^キ 覽^{ラン} *ki-ran*, your look.

貴^キ 翰^{カン} *ki-kan*, your pencil, your pen.

貴^キ 札^{サツ} *ki-zat*, your letter.

貴^キ 書^{ショ} *ki siyo*, *ki-so*, your writing.

貴^キ 命^{メイ} *ki-mei*, your command.

貴^キ 意^イ *ki-i*, your will.

貴^キ 慮^{リョ} *ki-riyo*, your care.

貴^キ 報^{ハク} *ki-jûn*, *ki-jôo*, your an-
swer.

貴^キ 答^タ *ki-too*, your answer.

貴^キ 公^{コウ} *ki-koo*, *ki-koo-sama*, the no-
ble Lord, your Lordship.

貴^キ 殿^{テン} *ki-den*, your Excellency. *Ki-
den sama*.

貴^キ 邊^{ヘン} *ki-jen*, *ki-hen*, your side, your
Excellency. *Ki-jen-sama*.

貴^キ 方^フ *ki-fûn*, *ki-hoo*, your side. *Ki-
jôo sama*.

貴^キ 様^{サマ} *ki-sama*, your Honour.

10. **尊^ソ Son**, worshipful, reverend, = „your” in Chinese compounds. as:

尊^ソ 君^{クン} *son-kun*, the worshipful gen-
tleman. Sir.

尊^ソ 公^{コウ} *son-kou*, the worshipful gen-
tleman, your father.

尊^ソ 父^フ *son-fû*, the worshipful father,
your father.

尊^ソ 母^ボ *son-bo*, your mother.

尊^ソ 客^{カク} *son-kák*, the worshipful guest,
my guest.

尊^ソ 草^{サウ} *son-sûu*, the worshipful herb.
you. Bonze.

尊^ソ 體^{タイ} *son-tai*, your body, your per-
son.

尊^ソ 骸^{ガイ} *son-gai*, your limbs.

尊_ソ容_ヨ *son-you*, your appearance.
 尊_ソ覽_ラ *son-ran*, your look.
 尊_ソ方_ハ *son-fāu*, the worshipful side.
 尊_ソ札_サ *son-zat*, your letter.
 尊_ソ書_シ *son-sīyo*, *son-so*, your writing.
 尊_ソ簡_カ *son-kan*, your letter.
 尊_ソ翰_{カン} *son-kan*, your pencil, your pen.

尊_ソ意_イ *son-i*, your will.
 尊_ソ慮_リ *son-riyo*, your care.
 尊_ソ答_タ *son-too*, your answer.
 尊_ソ號_ガ *son-gāu*, your title.
 尊_ソ下_カ *son-ka*, that which is below
 the worshipful; the „I” of the modest
 speaker.

In proportion as any thing belongs to the speaker or to a person beyond him, it is frequently mentioned under different denominations, to express modesty on the one side, and respectful politeness on the other. As much is presumed on this abundance of names, and ample use is made of them, we may not entirely overlook them here. They occur in popular books under the title of „Particular names of human relations” (人_ジ倫_リ之_ノ異_サ名_ミ *Zin-rin no i-miygu*).

One's own father (我_ワ父_フ) is:

家_カ父_フ *Ka-fu*.
 家_カ君_ク *Ka-kun*.
 家_カ大_{タイ}人_{ジン} *Ka-tai-zin*.

One's own mother (我_ワ母_ボ) is:

慈_ジ母_ボ *Zi-bo*.
 家_カ母_ボ *Ka-bo*.
 老_ラ母_ボ *Rgu-bo*.

One's own eldest brother

(我_ワ兄_{ケイ}) is:

長_チ兄_{ケイ} *Tsygu-kei*.
 家_カ兄_{ケイ} *Ka-kei*.
 阿_ア兄_{ケイ} *A-kei*.

Another's father (人_{ヒト}之_ノ父_フ) is:

令_{レイ}父_フ *Rei-fu*.
 嚴_{ゲン}君_ク *Gen-kun*.
 老_ラ大_{タイ}人_{ジン} *Rgu-tai-zin*.
 尊_ソ父_フ *Son-fu*.

Another's mother (人_{ヒト}之_ノ母_ボ) is:

令_{レイ}尊_ソ *Rei-son*.
 令_{レイ}堂_{ダウ} *Rei-dgu*.
 北_{ホク}堂_{ダウ} *Fōkū-dgu*.

Another's eldest brother

(人_{ヒト}之_ノ兄_{ケイ}) is:

令_{レイ}兄_{ケイ} *Rei-kei*.
 難_{ナン}兄_{ケイ} *Nan-kei*.
 令_{レイ}伯_{ハク} *Rei-fūku*.
 元_{ゲン}芳_フ *Gen-fgu*.
 長_チ公_{コウ} *Tsygu-kou*.

One's own youngest brother

(我^ワ弟^{テイ}) is:家^カ弟^{テイ} *Ka-tei.*阿^ア弟^{テイ} *A-tei.*阿^ア叔^シ *A-siyuk.*阿^ア仲^{チュウ} *A-tsin.*舍^{シヤ}弟^{テイ} *Siya-tei.*

Another's youngest brother

(人^{ヒト}之^ノ弟^{テイ}) is:令^{レイ}弟^{テイ} *Rei-tei.*貴^キ弟^{テイ} *Ki-tei.*難^{ナン}弟^{テイ} *Nan-tei.*令^{レイ}仲^{チュウ} *Rei-tsin.*淑^{シユク}弟^{テイ} *Siyuk-tei.*One's own son (我^ワ子^コ) is:小^{セウ}子^シ *Seo-si.*愚^グ子^シ *Gu-si.*痴^チ子^シ *Tsi-si.*Another's son (人^{ヒト}之^ノ子^コ) is:國^{コク}器^キ *Kok-ki.*令^{レイ}子^シ *Rei-si.*秀^{シウ}子^シ *Siu-si.*蘭^{ラン}玉^{ギョク} *Ran-giyok.*掌^{シヤウ}珠^{シュ} *Siyau siyu.*One's own wife (我^ワ妻^{ツメ}) is:荆^{ケイ}妻^{サイ} *Ki-sui.*賤^{ゼン}妻^{サイ} *Sen-sai.*內^{ナイ}助^{ヂョ} *Nai-dzijo.*賤^{ゼン}室^{シツ} *Sen-sits.*Another's wife (人^{ヒト}之^ノ妻^{ツメ}) is:令^{レイ}室^{シツ} *Rei-sits.*內^{ナイ}子^シ *Nai-si.*內^{ナイ}相^{シヤウ} *Nai-siyau.*細^{サイ}君^{クン} *Sai-kun.*One's own concubine (我^ワ妾^{テウ}) is:小^{セウ}妾^{セウ} *Seo-seo.*荆^{ケイ}妾^{セウ} *Kei-seo.*側^{ソク}室^{シツ} *Soku-sits.*Another's concubine (人^{ヒト}之^ノ妾^{テウ}) is:令^{レイ}可^カ *Rei-ka.*令^{レイ}寵^{チヨウ} *Rei-tsyon.*盛^{セイ}寵^{チヨウ} *Sei-tsyon.*

One's own country and town

(我^ワ國^ク鄉^{キヤウ}) is:山^{サン}縣^{ケン} *San-ken.*賤^{ゼン}里^リ *Sen-ri.*樊^{ヘイ}里^リ *Fei-ri.*里^リ間^{ケン} *Ri-ken.*寒^{カン}鄉^{キヤウ} *Kan-kiyau.*

Another's country and town

(人^{ヒト}之^ノ國^ク鄉^{キヤウ}) is:貴^キ國^ク *Ki-koku.*仙^{セン}(貴^キ)府^フ *Sen-fu of Ki-fu.*貴^キ縣^{ケン} *Ki-ken.*貴^キ郡^{グン} *Ki-gun.*錦^{キン}里^リ *Kin-ri.*

One's own dwelling place

(我^ワ居^ヰ處^ト) is:蝸^ク舍^{シヤ} *Kūva-siya.*蝸^ク室^{シツ} *Kūva-sits.*矮^ワ屋^オ *Wai-ōku.*憤^ト廬^ロ *Tōkū-ro.*寒^{カン}舍^{シヤ} *Kan-siya.*莆^ホ室^{シツ} *Fou-sits.*

Another's dwelling place

(人^{ヒト}之^ノ居^ヰ處^ト) is:高^カ祐^イ *Kāu-in.*甲^カ第^{テイ} *Kāu-tei.*華^ク第^{テイ} *Kāra-tei.*蘭^{ラン}房^ハ *Ran-bāu.*佳^カ室^{シツ} *Ka-sits.*One's own letter (我^ワ狀^ヰ) is:寸^ス毫^カ *Sun-kau.*手^シ讀^ツ *Siyu-tōku.*柔^ジ尺^セ *Ziu-sēki.*尺^セ格^キ *Seki-tsūyo.*愚^グ翰^{カン} *Gu-kan.*Another's letter (人^{ヒト}之^ノ狀^ヰ) is:朶^ズ雲^{ウン} *Da-un.*藻^サ翰^{カン} *Sāu-kan.*芳^フ札^サ *Fū-zat.*郇^シ雲^{ウン} *Sūyun-un.*華^ク翰^{カン} *Kārō-kan.*

II. Pronouns proper, which point out objects with distinction of the place they occupy in space. They are formed from adverbs of place. They are:

1. **Wa** (ワ), pointing to the centre of space, therefore to the person speaking, to his „I.”

2. **A** (ア), anywhere, elsewhere, indicates a place not sufficiently known beyond the speaker.

3. **Ka** (カ), there, indicates a definite, more distant place.

4. **Ko** (コ), here, indicates a definite place in the neighborhood.

5. **Yo** (ヨ), yonder, indicates a place, which is beyond a place already defined, and serves to suggest the idea of other. Dutch *ander*, German *der andere*, *äussere*.

6. **So** (ソ), so, indicates a place already mentioned or imagined as mentioned, and serves to form the reflective pronoun.

7. The interrogative elements **Ta** (タ) or **To** (ト), vulgo **Da** (ダ) or **Do** (ド), and **Itsu** (イ ツ) or **Idzu** (イ ツ), answering to *wh* in „who? which? what? where?” and to the Latin *qu* in „quis? quid?” — タ and ト is the written form occurring in old books, that now, in accordance with the pronunciation of the people,

is more generally superseded by 又² and 卜¹). The first form may perhaps be attributed to the inaccuracy of writers and engravers.

a. To the immediate compounds with the root **Wa** (own, proper) belong:

Wa-nusi (吾⁷ 主³), proper master, the master, the master of the work-people.

Wa-dono (吾⁷ 殿¹), my or our master.

Wa-nami (吾⁷ 儕⁷), the proper row, we.

Watákusi (我⁷ 私), the „I.” plural *Watákusi-domo*, we, among people of fashion, and in the familiar language the ordinary pronoun for the first person. It is commonly abbreviated to *Watáksi* or *Watáks*, and *Watákusi cá* to *Watáksá*, whereas the porter at Yédo says *Wátski*, *Wási* or *Wási*, and the servant-girl *Watási*, *Watái*. Whoever does not wish to put himself on a footing with the last mentioned should, thus, use *Watólási*.

About the meaning of *tákusi*, the second element of this compound, the Japanese etymologists keep silence; likewise, our question directly proposed on that subject always remained unanswered. Referred to our private judgement, we now recognize this word as the *túki* (欲, vulgo 度), greedy, desirous, in use in the popular language, adv. *tokú*, whence the verb *túkási* to desire, to be greedy, is derived. Thus *Wa-tákusi* means self-love, egotism, and is tantamount to the ordinary Chinese compound 私³ 慾³, self-love, egotism.

b. The remaining adverbs of place enter into immediate composition with words as 1) **Ko** (處³ 所³), place, region, 2) **Tsi** (チ), plural *tsira* (チラ), way, tract, in the popular language also **Tsutsi** (ツチ), province, etc. These compounds indicate a place or places, and are, as nouns, declinable.

1) Compounds with **Ko** (處³ 所³):

Doko (何¹ 處³), what place? — *Doko no tsurugizo*, whence this sword? — *Doko ni* or *Doko de*, at which place? at what place? — *Doko yé* or *Doko yé*, towards which place? whither? — *Doko ye yúkú ka*, where is it going to? whither is it going?

Koko (此³ 處³ 此³ 所³ 爰³ 茲³), this place, here. — *Koko ni* or *Koko de wakáru*, herein lies the difference. — *Koko ni jüté*, herein.

Sôkó (彼³ 處³ 其³ 所³), pron. *sô*, such a place, the place of which is

¹) *Wa-gun siwori*, under *Tare*.

spoken, or the place of something, pointed out, serving formerly to indicate the person spoken to; plural *sokora* (其^ソ所^コ等^ヲ). — *Soko-môto*, for *ásokó-moto* = the seat there, serves as pronoun for the person spoken to: Thou, You. — *Sôko-môto nani wo kârsû zo?* in the spoken language: *Soko-môto ikôya O kârsû nasûru*, how do you do? literally: how do you let (the time) go round, how do you wind round? — *Asoko*, pron. *úsko* = of some where the quarter, any where. — *Kásokó*, vulgo *kásikó* (彼處), = the place of there, that or yon place. — *Doko kásikó*, which quarter? — *Koko kásiko ni*, at this and yon place, here and there yonder. — *Kono yama yori kasiko no yama e útsuru*, to remove from this mountain to yonder mountain.

Yoko, because it means „cross” is superseded by **Yoso** (外^ソ遠^ゾ), another place, elsewhere. — *Yoso ye útsuru*, to remove to elsewhere. — *Yoso ye ugokônu*, not to remove to elsewhere, i. e. to stay firm at (or in) one's place.

Idzûku (何^イ處^ヅ), old-Japanese *Idzûko*, which place? Some consider *ku* as an abbreviation of *kuni*, country, and consequently write 何^イ國^ク, which country? — *O kuni wa idzûku de gozôrimánu*, your country — which country is it? what is your country? — *Idzûku no fitôzo*, from what country is the man? — *Idzûku yé*, whither? — *Idzûku ye mó*, whithersoever, — to every-where. — *Idzûku yori kitozo*, whence has he come? — *Idzûku yori mó*, whencesoever, from every place whatever. — *Idzûku ni árázo*, where is he? *Iyé ni áru*, he is at home. — *Idzûku ni kó*, or *Idzûkunkó*, where? whither? ¹⁾. — 牛^{ウシ}何^イ處^ヅ之^ノカ^カ, *Úsî idzûkunká yûka*, whither is the ox going?

Idzûkunkzó, イ^イヅ^ヅク^クニ^ニゾ, originally *Idzûku ni zo*, イ^イヅ^ヅク^クニ^ニゾ, — old-Japanese *Idzu ko ni zo*, イ^イヅ^ヅコ^コニ^ニゾ, from the elements, of which it is composed, has the meaning of „at what place? where?”, answers nevertheless to our „on what ground? why?” also, and with this meaning is ranked with *Nanto sîtu* and *Dousite* ²⁾. The force of *Idzûkunkzó* appears most plainly in the Japanese translation of the Chinese expression following:

知^チ彼^カ *Kare idzûkun zô kore wo sirûn* ³⁾ — he there on what ground (why) shall he know this?
 之^{コレ}惡^ク *Shikô* — The speaker's object here is, not to draw out an answer, but

¹⁾ See p. 68, line 8 from the bottom

²⁾ MINCHUS (LEGGE, *Chinese Classics*, Vol. II, p. 15).

³⁾ See p. 85

⁴⁾ „, „ Vol. I Book I Pt. I Ch. VII § 7)

he will have it understood that he not only doubts the assertion, but even is convinced of the contrary: „one does not know it.”

If the question proposed by *Idzūkunzō* is affirmative, as in the instance quoted, the speaker has the negative contrary in view, if however it is negative, then the positive, as in the phrase:

スレ<sup>イ
ン
ズ
レ
ロ
カ</sup>未^カ高^カ *Kgu-miygu idzūkun zo imádu jirokarázu?* Why should his fame not be spread everywhere?

廣<sup>ミ
ヤ
ウ</sup>名<sup>ミ
ヤ
ウ</sup> The affirmative question 庸^ク詎^ク可^カ乎^ハ, *Idzūkunzō kanaráu?* = why shall that be possible? implies that the speaker is convinced, that it is impossible: the negative form: *Idzūkun zo kanarazóran?* = why shall that not be possible?, is a consequence of the conviction, that it must indeed be done.

The Chinese characters, which are used to represent *Idzūkunzō* are 焉^ン。 惡^ヲ。 烏^ヲ。 胡^ヲ。 奚^ヲ。 曷^ヲ。 豈^キ。 庸<sup>イ
ダ
ラ
ズ</sup>。 庸<sup>イ
ダ
ラ
ズ</sup>。 詎^ク。 Of the Japanese word only the termination *no* is mostly found added. These characters have the force indicated only, when they occupy a place before the verb of the predicate; at the end of a sentence, where some occur likewise, they imply a direct question.

2) Compounds with **Tsi** (道^チ。地^チ), way, place.

Dotsi, which place? where? — *Dotsira*, which places? — *Dotsi ye*, whither? — *Dotsira ye mó*, whithersoever, to everywhere. — *Dotsira kara mó mukú-i-óvá*, to meet each other from whatever places it may be (from all sides).

Atsi (外^ア 地^チ), *atsira*, elsewhere. — **Kotsi** (此^コ 地^チ), here. — *Atsi kotsi* or *otsi kotsi*, *atsi kotsi to*, plural *atsira kotsira*, elsewhere and here, here and there.

Sotsi (其^ソ 方^チ), old-Jap., his place, plural *sotsira*, serves to indicate the person, of whom it is spoken. — *Sotsira kotsira*, those (the persons) there, and those here.

3) Compounds with **Tsutsi**.

Do-tsutsi, which place? — *Do-tsutsi ve*, whither? — *Do-tsutsi kara*, whence?

c. The adverbs of place **Ta** (vulgo **Da**) and **Wa** with the genitive possessive termination 力^リ, **ga** (pron. *nga*), which is mostly, but improperly, written 力^リ, *ka*.

Tá ga, vulgo **Dá ga**, (pron. *Da-nga*), arisen, perhaps by syncope, from *Tarega* or *Darega*, whose. — *Dá ga iyéku*, whose house (is this)? — *Dá ga awarémü-koto arágu* (or *aroo*), whose compassion will there be? who will have compassion?

Wá ga, pron. *Wa-nga*, own, my or his own, according as the subject of discourse, to which *Waga* refers, is the speaker or another person, — for distinction from *Waka*, young. — *Wága kúni*, own country, my or his native country. — 我^ワ朝^テ *Waga teó* (or *Waga tsoo*), own realm, my or his, our realm. — *Wága iyé*, also contracted *Wágíyé*, own house. — *Watákasi vá wága iyé yé kayéru*. I return home. — *Kare vá wága iyé yé kayéru*. he returns home. — *Wága tsūmí*, one's own beloved, my wife. — *Wági-múko*, old-Jap. for *Wága imúko* (吾^ワ妹^イ子^コ). my little wife. — *Wága kó* (吾^ワ子^コ), own son. — *Wága-mí* (我^ワ身^ミ), own body, one's own person, my person, — the „I” in a woman's mouth. — *Wága tátsi*, one's own station, we. — *Wága-tómo*, ours. — *Wága-tómo de nai*, they are not of ours. — *Wága tómo-gára*, one's own relations or clan. we. — *Wága māmá*, own authority, arbitrarily. — *Wága māmá ni* (or *de*) *wá náí*, it is not arbitrary. — *Wága rikútsū wó taténū*, not to persist in one's perverse view. — *Wágá támení*, for own behoof; I for my own sake, or he for his own sake. — *Ware soré wo wágá mónó ní sitá*, I have made that my own property. — *Kare soré wó wága mono ní sitá*, he has made it his own property, he has appropriated it. — *Waga mare ní*, = „before the I” of the subject of discourse, whether the speaker. or a being beyond him. — *Kaviko sonó séki wó sarázū*, *wíte*, *kúrá mo waga mare ní kita-rébú*, *kúvū*, the silkworm does not leave its mat, sitting still it eats, whenever food comes before it. — *Wága de ní*, with one's own hands.

In the old-Japanese, which used *A* for *Wa*, we meet with *Aga* for *Waga* also; thence *Aga-kimi* (我^ワ君^{キミ}), abbreviated *Agimi* and *Agí*, Sir. — *Aga jótóke* (吾^ワ佛^{ブツ}), our Buddha. — *Ago* (吾^ワ子^コ), abbreviated for *Agá-ko*, my son. — *Adzūma*, abbreviated for *Aga-tsūma*, my beloved, my husband (吾^ワ夫^フ), my wife (吾^ワ婦^フ).

d. Pronouns possessive.

By suffixing *no*, the adverbs of place become pronouns possessive; thus we have **Ano**, **Kano**, **Kono**, **Yono**, **Sono**, **Dono**, **Idzuno**.

Anó fító (アノヒト), after the *Yédo* pronunciation: *Anó hitó* and *Anó stó*, a man of elsewhere, any one. he. — *Ano onna* (アノヲナ), a woman of elsewhere, she. — *Ano fító tatsi*, *Ano fító gata*, the men there, those people, they. — *Ano káta* (アノカタ), contracted *Anáta* (アナタ), the side of elsewhere, is used as a polite indication of the second person, thou (you); plural *Anáta gata*. — *Anáta de wá gozári-masénū*; *watákusi zi-sin ni utúsi-músita*, = it is not you: I have done it myself.

Ada (アタ), pron. *Anda*, is used with the signification of other, opposed to *Ware*, I, *Mino*, own and *Midzūkura*, self.

Kano kisi (カノキシ), the bank (or shore) yonder, the other world. — *Kano kata*, yon side. — *Kano fitó*, that man.

Kono yo (コノヨ), this world, this life. — *Kono toki*, this time, this hour. — *Kono kata*, this side, — with relation to time, since. — *Kono aida*, between there, meanwhile. — *Kono yūéni*, for this cause, therefore. — 此^{コノ} 箇^カ 條^{ジョ} ^テハ, these articles.

Yono (ヨノ), without, on the outside, other, with reference to something that has been already mentioned. — *Yono fitó* (他^{ヨノ} 人^{ヒト}), another man, someone else; the same as *Fokáno fitó* (外^{ホノ} 人^{ヒト}) or *Bítsū zin* (別^{ヘツ} 人^{ジン}). — *Yono isiyá*, another physician than he, of whom it is question. — *Sobáno isiya*, an additional physician.

Sōnō (其^{ソノ}), his, its.

Ano fitó sōnō tokóro mōde yūki-tsakú, he arrives at his place. he reaches his object. — *Fitó bitó sōnō sásidsimé wo jódzúsōnu*, each one misses not his aim, = no one misses his aim. — *Kun-si sōnō kárái ní so-sité okonóru*, *sōnō fókú wó negarású*, the nobleman acts according to his station, what is beyond that, he does not long for. — *Sōnō mi*, his body, himself. — *Ayamutsi wó sōnō mi ní motonurá bési*, men must seek for the fault in or with themselves. — *Sōnō tóki*, or *sōnō sētsū* (其^{ソノ} 時^{トキ}。其^{ソノ} 節^{セツ}), its time, such a period, the period of the act that has just been mentioned. then, there. — *Sono jì* (當日), that day. — *Sono migiri* (其^{ソノ} 砌), that point of time. — *Sono jēn* (其^{ソノ} 邊^ヘ。其^{ソノ} 辺^ヘ。其^{ソノ} 辺^ヘ), thereabouts. — *Sono nōtsi* (其^{ソノ} 後^{ノチ}。自^{ミヅカ} 後^{ノチ}), thereafter. — *Sono ūyí* (其^{ソノ} 上^{ウエ}。且), or after the *Yēdo* pronunciation: *Sōnō uwé*, moreover, besides, also. — *Sōnō ōto*, behind that, thereafter. there upon. — *Sono yūéni*, for that cause, so, therefore. — *Sono ta va* (其^{ソノ} 他^タ), else, otherwise. — *Sono toóri ni*, thus.

Sono kata, contracted: **Sōnāta**, his (or its) side, yon side, the familiar word for *Nandzi*, your Honour, you; vulgo *Sono fūo*, *Sōnō hoo* (其^{ソノ} 方^{カタ}), plural *Sono fūo domo*. — *Sōnō fūo tori-tsakuró ye*, undertake it! = *Nandzi kändé yo!*

Sono moto (其^{ソノ} 許^{モト}) = yon domicile or seat, for „you, ye.” — *Koko moto ni* (於^コ 茲^コ 土^ツ), at this place. — *Kami no moto*, seat of gods. — *Fitó ga moto ni*, at the place where someone dwells. — *Tsuku-yumi no mikoto mikoto-noriwo ukéte kūdári-másu*. *Tsui ni uké-motsi no kami no moto ni* (許^{モト}) *itári-tamgrū*, the god of the moon-bow receives the divine charge and descends. At length he

comes to the seat of the goddess of the harvest. — *Sono moto mōtsi-kita*, you have brought. — *Kūni-gūni nite iro-iro no si-fgu ari; ono-ono sono yōrōsiki ni sita-ggu besi*, in every country different ways of acting exist; people ought to keep to the best (*yōrōsiki*) of each (*ono-ono-sono*). — *Ono-ono-sono bun wo u*, = each gets his share. — *Sono i ni makāse* (任^ニ其^ノ意^ニ), leave it to his pleasure.

Tá no or **Tō no**, commonly **Dá no** or **Dó no** (何^{ナニ}), or **Donna** (何^{ナニ}), the interrogative which? what?

Dóno fitó, which (what) man? who? — **Dóno tokéroni**, at which place? where? — **Dóno káta**, or contracted **Dónatá**, which (what) side? where? — is at the same time used as the „who?”, polite interrogative — **Dónatá ye yuku zo**, whither, or to whom, are you going? — **Dónatá ga unotoní koré wo ōsūge-māsita kú**, who has taught you this? — **Donna kotozo** (何^{ナニ}事^{コト}), which matter?

Dóno ygu (何^{ナニ}様^{よう}), pron. *dono yóo*, = which way? how? — **Yūri do no ygu na**, how is the night?

In the popular language *Dono ygu* or *Dóygu* resolves into **Doo**, which is written ^ド or ^ド also ^ド. Thence: **Doukú** (乎^ド), pron. *dóokú*, **Douzú** (何^{ナニ}卒^{そつ}), how? — **Dóu mó**, however. — **Ano koto wá dou náttakú**, = the matter how is (it) become? what has become of the matter? — **Ano fitó no ná wá dou ákú**, = his name how is it called? what is his name? — **Koré wa dou tsūkūrité yckaró kú**, = what concerns this, by what making will it be good, i. e. how will people have to make this?

Dou-si, = how to do? — **Ka-ygu-si** (彼^カ様^{よう}), contracted **Kā-si**, **Kóo-si**, so to do. — **Dóu-síté** (何^{ナニ}以^{もつ}曷^く), = how doing? — **Dou-sit' mak'oto de nōi to ivareu zo**, = how could people say, that it is not true? — **Ware' dou-sit' sómukgu zó**, how should I be against it?

Dou-sítá (an abbreviation (apocope) of *Dóusitárū*). = how done? how? is used adjectively. — **Dóusitá koto gá úrū**, what sort of matter is there? — **Dóusitá koto zo**, = what sort of matter? what matter?

e. Substantive pronouns.

By suffixing *re* the adverbs of place become substantive pronouns, which refer to something (whether person or thing, remains undetermined) as being present in a place. The termination *re* is indeed an abbreviation of *are*, which, by a mutation of sound, has arisen from *arí*, to be. The pronouns thus formed are declinable as every other noun, with the genitive termination *no*, are used as attributive adjectives, and, in this form, answer to our pronouns possessive

(„mine, thine”), they are, however, used as substantives also, in which case they, as every other noun, are declinable.

These substantive pronouns are:

1) **Wáre**, ワレ, the „I,” understood as that which is in the midst, in the circle (*wa*), by which the person thinking or speaking supposes himself surrounded. The characters used for it are 我. 吾. 台. 儂. 印. 身. 子. 言. The Mikado uses for „I” 朕 *Tsin*, for which formerly *Maro* (麻呂) was used, which word however has at present become an appellative of youth. The Tai-kun generally uses for „I” 余 or 予 (not to be confounded with 矛). — *Wáre fitó* (我人 自 佗), the I and another. — *Ware warewó wasúrū* (吾忘我), I forget the I, — I forget myself. — *Kono kása wa ware no nari* (此笠 我), this hat is mine ¹⁾.

Plural: *Wáre-ware*, *Wáre-ware-dzúrē*, *Wáre rá* (我等), *Ware domo*, we; *Warérá gá*, ours.

Ware properly belongs to the book-language, nevertheless it is used in the conversational, when the speaker exalts his „I.” Then it answers to our *WE*.

2) **Aré**, アレ (彼. 佗), something that is some where, he, she, it, German *er*; plural *Aré-are*, *Are-ra*. Being short in matter it, just as he or it, refers to something (person or thing) of which no case is made.

Are ga hon. that one's book, his book. — *Are-ra tare?* = something what? i. e. what is it? who there? — *Arewó mi-tái*, I long to see him (or it).

In old-Japanese *Are* occurs, as a variation of *Ware*, I.

Are mé, = that there, also *A-itsu* and *Ko-itsu*, = that there and this here, or *A-itsumé*, *Ko-itsumé* are opprobrious terms.

Oré (意礼), variation of *Are*, in the mouth of a plebeian of *Yédo* *ōrā*, refers with derogation to another person, whereas from humility, the speaker, with it, also designates himself.

„*Oré ca fitó wo iquámete iku kotoba nari, kou-sei madzukurá mó iou.*” *Oré* is a word, with which one mentions another disrespectfully, in later times persons have applied it to themselves — *Farú-koto no basi*

3) **Karé**, カレ (夫. 伊. 渠), something that is there, he, she, it, that.

4) **Koré**, コレ, something that is here, this. (此. 是. 茲. 之).

¹⁾ Here a contraction takes place, as the word *Kása*, which belongs to *Ware no* also, is expressed but once. Comp. pag. 66, line 4 from the bottom.

Koré wa amari tsüisai (是_レヲ余_ヲ小_ナイ), this is too small ¹⁾. — *Koré wo moto wo siru tó iu*, this is called knowing the foundation. — *Are kore*, that and this, those and these. — *Korékaru inäru*, to go from here. — *Koré ni yótte* (依_テ之_ニ), therefore. — *Koréde yóhi*, so far well, good so!

Plural: *Kore-kore*, *Korera*. — The isolated *Kore vá* is often superseded by *Kova* (此_ヲ者_ハ), and the attributive *Kore no* continually, by *Kono*. — *Kova ao-fitó-küsó no fajimé no oya nari*, this is the progenitor of the human race. — *Kono nedan wa ikura si-másükü*, the price (*nedan*) of this (article), how much is it? ²⁾.

5) *Söré*, ソレ (夫。爾。其), something that is so, such. Plural *soré-sore*, so or such. — *Sore kore* (其_ノ斯_ニ), = such ones. — *Soré wa deki-másuka*, can such happen? — *Soré vá nánidé gozárü*, what is such? — *Ware soré wo wiga mono ni sító*, I have made such (or that) my property. — *Söré no toki nó fun yóri tsü-ginó toki ní itárü made*, = from the half of such an hour till it comes to the next hour (till the next hour). — *Sore ni tsuité* (就_テ夫_ニ), concerning that. — *Sore ni wó oyóbi-masénü*, = it comes not to such, such is unnecessary. — *Sore dé mó yóhi*, also so it is good, also that is good. — *Sore dé wa*, *kui-masoo*, so (this being so or then) I will buy it. — *Soré kará uyé*, = from there upwards: in relation to time, earlier than, before. — *Sore yóri mayé*, = proceeding from there forwards, i. e. earlier than... — *Sore yóri simo*, = proceeding from there downwards, i. e. afterwards, there upon (以後). — *Sore gori kono katu* (爾來), = proceeding from there on this side, i. e. since. — *Soré-sore nó mónócú*, things which are so or so. — *Soré-sore ní sitagótte*, = according to the so or such, in proportion as it is so or so.

If *Soré* happens to be at the beginning of a sentence as attributive definition (such) of a noun immediately following, then it reflects on that, which has previously been said of the same subject already; e. g.: Mention has been made of the historical commencement of Japan; after some general remarks the writer continues: *Soré Nippon-gokü wa Tsiu-kwa no tsi yóri j'ugási ní atárü yue'ni Násu too to iwü*, what concerns SUCH country Japan, as it lies towards the east of the Central Blooming country (China), so it is called the *Nísu too* or country eastward of the sun. Evidently *sore* is here, not as a mere expletive particle, but is of the same value, as the Latin relative *qui* at the beginning of a

¹⁾ *Shopping-Dialogues*, pp 2, 23, 24

²⁾ *Ibid.* p. 34

sentence such as: *Quæ contumelia non fregit eum sed crevit.* (C. Nep. Themistocl. I. 3). In cases such as this, we supply the place of the reflective pronoun with the demonstrative, and the Japanese *Soré Nippon gokû* is equal to: this country Japan.

Sôrégasî = such a man, formerly used only by princes as a modest indication of their own persons towards higher ¹⁾, latterly it has come into vogue with inferior persons, and is used by them to speak modestly of themselves. It is taken for an amalgamation of *Sori ga nusi*, Mister such a one, and is placed on a footing with the Chinese 某 or 人, = somebody, *quidam* ²⁾.

6) **Yore** is not in use.

7) **Tare**, タレ, old language, now usually **Dare**, ダレ (誰, 孰), = who? Lat. *quis* — **Dore**, ドレ, which of many? By suffixing the interrogative particle ノ zo, is formed *Darêzo*, abbreviated *Dazo*, who? — *Dare ga*, whose? (*cujus*?), is often superseded by *Daga*.

Kari (= *kari ra*) *dare* (彼, 誰), who is there? — *Karê-darê-tôki* (= the who is there?-hour), the hour at which objects are still too faintly lighted, to be recognized well, the morning twilight. — *Karê-darê-bosi*, the morning-star. — *Sore wa dare no ô kôde gozarimôtsuka*, what boy is that? vulgo: *Are wa dare no kô dukû* (*dokû* = *de ârukû*). — *Sâmre darêga taméni nirôcu*, = the violet for whom does it smell? — *Sôkô ni darêga ârûzô*, who is there? — *Darêga yôkû sirûte ôrû*, who knows it well? — *Kono jûbô wa darê de ârî-môtsukû*, = this man who is he? = vulgo *Âno jûbô wa* (or *Arewô*) *darê da kû* (properly: *darê de âru kû*), who is he. — *Nandzi ca darê de ârûzô*, who are you? — *Darêtô ônôzi koto*, with what identity? — *Darêtô fanûsi sûra*, with whom to talk? — *Darêtô tomonê ôrûzô*, with whom to dwell together? — *Darê ni yorôzu*, indifferent who. — *Korewa no siyo no naka de darêga nandzi ni yûkizô* (此等ノ書ノ中ニ何トモ汝 = ヨキ), which of these books pleases you? — *Dorêmo*, whatever, each. — *Dore-fodo* (何ト程), how much? — *Koko yori tsuginô matsu madê dorê-hodo arimûsû*, = from here to the nearest town how many (miles) is it?

Remark 1. The Japanese does not distinguish the interrogative sentence

¹⁾ In the *Nippon woo daz itsi raa* (39th Mikado, 10th year, 10th month), the Emperor's brother, addressed by him as *Nandzu*, calls himself *Soregosi*, whereas now every one speaks of *Soregûsî gâ kûita fumi*, = the letter written by me.

²⁾ *Wa-gun suocori*, under *Soregasi*

from the affirmative by an altered order of words; the sentence „who is it?” must, therefore, as „it” is the subject of discourse, be expressed by *Soré wa daré de arimásakú*, and not, as in the *Bun-go zen* ¹⁾, II. 39 r. is the case, by *Darega sore de arimásakú*.

Remark 2. The question, if perhaps *Dare*, just as the Latin *quis*, with the signification of *árǎjító*, = somebody, is thus used as an indefinite pronoun, has been answered negatively by a literate Japanese ²⁾.

Idzuré, イツレ (誰. 孰. 何), mostly イツレ *Itsure*, who?, what?, which? — used rather in poetry and in the epistolary style, is superseded in the ordinary conversational language by *dore*, *doko*, *dotsira* or *dou*.

Idzuré ga masáru (孰^レガ 愈^ニ). who surpasses? which is the better? — *Imáda idzuré kú* ³⁾ *kore* (Fou-rai-san) *uráru yá tsunábirúka narázu*, it has not yet been settled, which (of the mountains mentioned) this (the *Pung-lai-schan*) is. — *Idzuré no tokóro ni kú* ³⁾ *te wo kodásu* (何處下手), at which place will one lay hands on? where to begin? = *Doré kara fuzimen zo?* ³⁾. — *Idzuré no jító*, which man? — *Idzuré no yo*, which age? — *Idzuré no tosi*, which year? — *Idzuré no kata*, which side? which province? — *Idzuré mo*, *Idzuré tomo*, whoever, whichever, = *Doré mo*, *dotsira mo*. — *Idzuré to* (or *Idzuré tomo*) *náku*, = without whatever, i. e. without anything whatever, = *Doré to iu koto náku*. — *Idzuré mo idzuré mo*, plural, whichever, all. — *Idzuré nari tomo*, whoever it may be. — *Idzuré no utsuwa ni te mo*, in somewhere a vessel.

III. Determinative and reflective pronouns.

Self, determinative pronoun in I myself, he himself, reflective pronoun in myself, himself, herself, is expressed by

A. 1. **Onóre**, = Individual; **önödzükará**, apart, by oneself.

2. **Mi**, = body, person; **Midzükara**, personal; **Waga-mi**, = own body.

1. **Onóre**, オノレ (己身, 躬), from *onó*, = single, and *ore*, = *are* (being), thus something that is single, single being, individual, — allied in sense to *jítóri* (= *jító* + *ori*, being alone, single, alone); plur. *onóredomo*, *onórera*, also *onóru* (己等) in old Japanese.

¹⁾ 蠻語箋.

²⁾ Mr TSUDA SIN ITSIROO.

³⁾ *Ka*, an interrogative suffix, just as *zo*.

As the subject of a proposition *Onóre* answers to he, German *er, einer*, and, just as these words, indicates a person, without any compliment. Therefore, when the speaker applies it to himself it betrays modesty, whereas applied as a demonstrative pronoun to any one beyond the speaker it shows a want of respect and, just as the variation *Odóre* (オドレ), is understood as a epithet expressive of contempt. The Princes of the Empire call themselves, *onóre*, to the Emperor, and make this word equal to the Chinese expression 寡人 *kwà-zin*, Japanese *sukundki jitó*, i. e. an insignificant man ¹⁾.

Onóre, used attributively (genitively), or objectively, refers to the subject as being itself the object of its action, and answers to: his own, himself. Examples:

先 ^{マツ}	○	人 ^{ヒト}	○
令 ^{シメス}	欲 ^{ホッスル}	亦 ^{マダ}	已 ^{オレ}
達 ^{タツ}	達 ^{タツ}	敬 ^{ウヤマフ}	敬 ^{ウヤマフ}
他 ^タ	已 ^{オレ}	已 ^{オレ}	人 ^{ヒト}
人 ^{シメ}	身 ^ミ	親 ^{オヤ}	親 ^{オヤ}
	者 ^ハ	者 ^ハ	

Onóre jitó no oyá wo úyámarebá. Jitó mata onóre-gyá oyá wo uyángaru.

Onóre gyá nà wo tassentó hósarebá, Módzū ta-zin wo tásse-simé yó.

If an individual honors the parents of others, Then others honor the parents of the individual.

Will you improve yourself, First improve others.

Any one may now substitute for the word „individual,” in the first saying „I myself, thou thyself (you yourself), or he himself,” and say: „If I honor another's parents, then the other also honors mine.” In the second saying, however, *onóre*, in consequence of the Imperative there used, may be referred to the second person (thou, you). — *Onóre gyá kokóro-sásieo okonúu* (行己之志), to do his own will. — *Onóre wó okongu* (行己), to behave oneself, one's own conduct. — *Onóre wó sátté, jitó no tamé ni su* (舍己爲人), to set oneself aside and to act for the advantage of others, = *Wágu koto wo bá sási-óité, jitó no koto ni wá sewayaku*, to give up one's own business and serve the interests of others. — *Onóre wó tudásiá sité, jitó ni mótomézarebá, sunavátsi arámí nósi*, when one rules himself (his individual) and seeks nothing of others, then one experiences no hatred. — *Onóre ni katsū*, self-victory. — *Onóre-yóri* (自^{ヨリ}己^ニ), = from oneself.

¹⁾ オノレ: 寡^{ワカ}人^{ヒト} 諸^{シヨ}侯^{コウ}自^ジ稱^{シヨウ}.

Remark. If we have derived *onóre* from *onó* and attributed to this the signification of one, the word *onó-ono* pleads for this conception, for *ono-ono*, as a repetition of *ono*, has the signification of „one and one,” i. e. each one, answers to the Chinese 各 *kô*, and is equal to *jítô-bito*, = man and man, i. e. each man, everyone. As derivatives from this *ono*, which, singly, is no longer in use, comes under notice: **Onáziki** (同_レ ^ナ _キ), not individual, i. e. identical.

Onóre is frequently superseded by **Ore** (已_レ ^オ _レ ¹⁾), which some Japanese philologists consider an abbreviation of *onóre*.

2. **Mi** (身^ミ), body, person, understood as the concrete self, whereas the idea of self, when it is taken in opposition to all that does not belong to self, is indicated by *ware* or *onóre*. — *Mi wo tatsu mono*, = one (*mono*) who makes his body stand, is one who makes the most of his person; *ware wo tatsu mono*, on the contrary, is one who places his I, his will, his interests on the foreground, and by which is, in general, understood a self-willed person. — *Sono mi wo usinawazu mono*, is one who does not throw himself away, does not lose sight of his personal dignity; on the contrary *Ware ware wo wasurénu*, I do not forget my I, do not lose sight of my own interest. — *Kure onóre wo wasuráu*, he does not forget himself (his individual in opposition to others). — *Onóre wo homeru*, = to praise oneself as an individual; *mi wo homeru*, to praise one's own person.

Examples: *Mi ten-ka no ken-meíwó usinawazu* (身^ミ _レ ^不 _レ ^失 _レ ^フ _レ ^天 _レ ^下 _レ ^カ _レ ^ノ ^顯 _レ ^名 _レ ^ヲ), he himself (by his personal conduct) does not lose his brilliant name in the Empire ²⁾. — *Kun-si sono mi wó jódzakósimezu*, the noble man brings no disgrace upon himself. — *Mi wo osámurá yuén wo sirebó, sunarótsi jító wó osámuru yuén wo siré*, if one knows the way to rule oneself, then one knows the way to rule others. — *Mi wó m'má ni makásété nigé-súruru*, yielding himself to the horse, he escapes.

Wága-mi *wo uru*, to sell his own body (himself); said of girls who prostitute themselves for hire. — *Wága-mi wo yásamuru*, to let one's own body rest, to allow oneself rest. — *Wága deni wága-mi wo wáruu súru mono*, one who deforms himself with his own hand.

¹⁾ See p. 86.

²⁾ *Tschung-yung*, Cap. XVIII, § 2

Women use *Waga-mi* and *Mi*, plural *midomo*, for I. — *Midomo ga maitta toki*, when we have come — at the time of our coming ¹⁾.

Mi-mi (御^ミ身^ミ), = Highness' self, in old Japanese the self of illustrious persons, e. g. *Kono futô jasirano kami mo...ni-mi wo kikusî-tamariki*, also both these gods kept their sublime persons (themselves) concealed.

Midzû kârâ, ミヅカラ, compounded of **mi** (body), **dzu** (piece, i. e. something that, as a part of a whole, exists apart for itself, so that **mi-dzu**, means a separate something that is body) and **kara** (from). answers to our of itself, from itself. It is expressed by the Chinese characters 自。自然。身自。躬。親。化來。

Remark. As the Japanese etymologists do not satisfactorily explain this word, as they leave the *dzu* unnoticed, we must explain the derivation given here. We acknowledge *low*, and that for the first time, *dzu*, — to be distinguished from the genitive termination *tsu*, — to be the same suffix, that, added to the radical numbers (*fitô*, *futô*, = one, two), forms of them proportional numerals, (thus: *fitô-dzu*, *futô-dzu*, = single, double, *simplus*, *duplus*), and which, by means of repetition, used in the form of *dzu-dzu*, gives to these numbers the character of distributives. *fitô-dzu-dzu*, *futô-dzu-dzu*, = *singuli*, *binî*, one at a time, in couples. Whereas now in *mi-kara* (= from a body) the idea of body is taken quite generally, and only opposed to something else, *midzu-kara*, refers to a separate body, to a separate person (opposed to all other persons).

By means of the same derivative elements (ヅカラ), from **Te** (テ), hand, and **Kokôro** (コゝロ), heart, will, are formed the words **Te-dzû-kara** (手自。手親), = from a separate hand, i. e. with one's own hand, and **Kokôro-dzû kara** (心^{ココロ}ヅカラ), from a separate heart, i. e. spontaneous (from one's own free movement).

According to its form *Midzûkara* is originally an adverbial definition (= of itself), and as such not susceptible of declension; e. g. *Midzûkôrâ tôravâre fitô tô nâri*, he becomes a prisoner of himself, he surrenders himself a prisoner. — *Tôdzû-kâra kûvâwo tôrû*, to pluck feeding leaves of mulberry trees with one's own hands.

¹⁾ The words given in RODRIGUEZ *Éléments*, pp. 11 and 80 ought, for the correction of typical errors, to be reduced to the forms: *Sui* = *Mi no*, *Waga-mi no*, *Ware-tomo no*

Sibi = *Mi ni*, *ni*, *ni*

Se = *Mi wo*, *wo*, *wo*.

Midzûkara also occurs there with the inflectional terminations *no*, *ni* and *wo*, although in original texts it is always undeclined.

However it is also used (in the quality of subject or of object), for I myself or he himself, and for they themselves.

Midzūkara is used as subject, whenever another object is mentioned before the verb of the predicate; e. g.: *Midzūkara omórokúra jakúri-koto wo yetári*, he has himself, as he thinks, attained what he intended. — *Midzūkara* is also characterized as the subject in the proverb:

即 ^{ソナハチ} 〇 ^{ミテハ} 見 ^{ミテ}
自 ^{ミテ} = 見 ^{ミテ}
Tu-nin no iri-wô mite-rû sunarâtsi midzakarû tomoni urivû bési,
If one sees another's grief, then one must oneself be grieved
with him.

As object (= himself), on the contrary, *Midzūkara* is used, whenever it is immediately followed by a transitive verb; e. g. *Mina midzūkara ukirōkani surū nari* (皆自明也) ¹⁾, all (these sayings) mean: to enlighten oneself. — *Midzūkara azāmaku* (自欺) ²⁾, to deceive oneself, self-deception. — *M. osōmaru* (自修) ³⁾, to cultivate oneself, self-culture. — *M. ōru*, to stand on oneself (to rely on oneself). — *M. kokōromu*, to take the proof of oneself. — *M. yomīn-sarū mono* (自好者), one who is fond of himself. — *M. itāmū*, self-torture.

Onódzükará (オノヅカラ。自。自然、已ヅカラ。化來), = from the individual, from oneself, of self. Lat. *sponte*. What has been said of *Mudzukara*, is, with regard to its adverbial character, applicable to *Onódzükara* also.

Onodzakurá kuru-kurito mawórá mōno, things turning themselves, having their own revolution. — *O. mukirā jūw*, one who, of his own accord, immigrates. — *O. náru kotowáriwo mugo!* behold reasons, which are self-evident!

B. As Chinese expressions of the determinative and reflective pronoun self are in use:

1. 身^シ, **Sin**, body, self, opposed to 人^ジ, *sin*, others.
2. 自^ジ身^シ, **Zi-sin**, often pronounced as *dzi-sin*, own body or person. — *Zi-sin wo aisuru jitó*, one who loves his own body, i. e. who is fond of ease, the same as *Sono mi wo aisuru jitó*. — *Watdikasi zi-sin ni itósimásita*, I have done it in my own person (myself). — *Anóta Go-dzi-sin ni* (御^コ自^ジ身^シ =) *itá-simásita*, = You have done it in your Honor's own person.

¹⁾ *Dai Gaku*, I, 4

2) Ibid VI 1

³⁾ Ibid. III, 4.

3. 自^ジ分^ブ, **Zi-bun**, = own part, his part. — *Zi-bun wo mi-sutéru mono*, one, who loses sight of himself, his interest. — *Zi-bun ni suwátte órá*, = *midzu-kara órá*, to be substantive. — *Zi-bun no sai-ku wo suru*, to do one's own work. — *Zi-bun no mono to naru*, to become property.

4. 自^ジ然^ゼ, **Zi-zen** (by some pronounced as *dzi-zen*), also **zi-nen**, = being of self, original, natural, unworked. — *Zi-zen ni*, or *zi-zen to*, = Lat. *sponte*. — *Sore fitó no tsi-áru cá zi-zen nari*, that this human understanding is there, is something natural. — *Yáma nó úyé ni zi-zen no jó ári*, on the mountain there is a natural fire. — *Yungú ni zi-zen ni mirá*, to see something in a dream, of oneself (involuntarily). — 自^ジ然^ゼ生^シ **生^シス**, to exist of itself (spontaneous existence).

Besides these, there occur many more expressions compounded with 自^ジ, **zi** (self), in which *zi*, at one time, has the meaning of „own,” then of „self.” In the former case it stands adjectively before a substantive, in the latter objectively before a transitive verb.

自^ジ, **zi**, enters adjectively into compounds, as:

自^ジ國^ク, own country.

自^ジ家^カ, own house.

自^ジ身^シ, own body, self.

自^ジ己^コ, own person.

自^ジ己^コ流^リ, own clan.

自^ジ躬^コ, own person.

自^ジ力^リ, own strength.

自^ジ性^シ, own disposition.

自^ジ儘^シ, own whim.

自^ジ業^ゴ, own trade.

自^ジ作^サ, own fabric.

自^ジ筆^{ヒツ}, own pencil.

自^ジ画^{ガク}, own drawing.

自^ジ問^{モン}, own question.

自^ジ答^{トウ}, own answer.

自^ジ慢^{マン}, own neglect.

自^ジ炊^シ, own boiling.

自^ジ得^{トク}, own interest.

Zi is objective to the verb in standard compounds as:

自^ジ愛^{アイ}, self-love.

自^ジ賛^{サン}, self-praise.

自^ジ在^{ザイ}, self-existence.

自^ジ負^フ, self-confidence.

自^ジ縛^{バク}, self-bondage.

自^ジ稱^{シヨウ}, self-nomination.

自^ジ棄^キ, self-prostitution.

自^ジ害^{ガイ}, self-injury.

自^ジ賣^{バイ}, self-sale.

自^ジ殺^{サツ}, self-murder.

自^ジ盡^{ジン}, self-destruction.

自^ジ滅^{メツ}, self-annihilation.

These compounds by suffixing the verb *si*, *su*, *suru* (to do), can be changed to verbs, as *zi-jits-suru*, to write with one's own hand; *zi-san-suru*, to praise oneself.

IV. Expressions of reciprocity.

The reciprocity of an action is expressed in Japanese not by pronouns, but by the adverbial (modal) definition **Tāgāvi ni** (タガビニ, pronounced *tā-ngái ni*, 互^タニ^ガニ^ビニ^ニ, 送^タ送^ガ送^ビ送^ニ), or **Ai-tāgāi ni** (アヒタガビニ), = reciprocal, or also by the verb **Avi** (アビ), vulgo **Ai** (アイ). The last means „meet each other” and signifies, whenever it is prefixed to another verb, that the action takes place reciprocally or mutually. The meaning of *Tugāi*, is generally explained by *Kare kore*, this and that; *Itsi kotsi*, here and there; *Ware jító*, self and another.

Remark. Japanese etymologists ¹⁾ ascribe to *Tugāi* the meaning of 手^タ換^カヒ, *Tu-kavi*, = changing of hands, by which nevertheless the change of the *k* to the troubled *g* (= *ng*) is not explained. To be able to give a reason for this, we think we must consider *Tuguri* as a fusion of *tu* + *mūkúri*, = meeting of (or with) the hands, as this takes place in weaving when the shuttle is thrown with one hand and caught up with the other. We, thus, see in *g* (*ng*) a fusion of the *m* with the *k*: a phenomenon that frequently takes place. In *Figúsi* (pron. *jí-ngúsi*), = East, likewise the troubled *g* in *gúsi* is called into existence by a fusion of *múkúsi* to *ngúsi*. *Ii-mukúsi*, originally *Fi-mūkúsi káta*, means: the side (*kata*), whence the sun (*jí*) has come to meet (*mukúsi*).

Examples: 互^タニ^ガニ^ビニ^ニ = 爲^タニ^ガニ^ビニ^ニ 主^タニ^ガニ^ビニ^ニ, *Tugái ni jin-zuun tó náru* ²⁾, by turns he becomes guest and host. — *Tágávi ni nikúma*, hate each other. — *Tágávi ni miru*, see each other, meet. — *Kwan-nin idi-mukávi*, *Fokkin yori no okuri-jító tó tágávi ni ai-sútsū tomávikí*, Mandarins came out of (the town) to meet, and exchanged welcome-greetings with the people sent from Peking.

Avi-nitaru mono (相^タ似^タ物^タ), things resembling one another. — *Avi-útsu*, strike each other, come to blows. — *Avi-siru*, know one another. — *Avi katárū*, converse (speak together). — *Avi-tugáini* (相^タ互^タニ^ガニ^ビニ^ニ), reciprocal.

V. Pronouns Indefinite.

In Japanese, if the subject of a proposition is indefinite, it remains unex-

¹⁾ *Wā-gun suwori*

²⁾ *MENCILS* (LEGGE, *Chinese classics*, Book V. Pt II Ch III. § 5)

pressed; there, propositions without subjects are something very common. Our idioms do not permit this, and having to represent the subject of a proposition by a pronoun indefinite, in such sentences we make use of our „one” (people) or „it.”

Besides, for our „one,” in a more definite sense are also found **Fító**, man, and **Arū-fító**, = some person. e. g. *Fító ga áráyá* (有_レ人_ヲ麼_ヲ), is there anybody? — *Fító ga nandzi wo tóru*, someone asks for you. — *Fító ga árite* (or *atte*) *O me ni kakáři tási*, there is somebody, who wishes to appear before you.

„Something” or „anything” is expressed by **Mono**, which „thing,” means, however it is also applied to living beings. — *Kore wo kúku mono* (書_ヲ之_ヲ者_ヲ) is „a this-writing-individual,” some one who writes this, distinguished from *Kaki-mono*, = a written something, a writing (文牒), and from *Mono-kaki*, = a something writing, a writer, = *juni-bótó* (吏). In *Kaki-mono*, *mono* has the signification of thing or something and is defined by the verbal root *Kaki* as, something written; in *Mono-kaki*, *mono* is the objective definition to the same verbal root.

Nani, = what? is also used as our „somewhat,” with the signification of „something.”

If by „nothing” is intended something without contents or substance, it is expressed by the noun-substantive **Nai**, = something of no value; e. g. *Fító wo nága sironi su*, to consider anyone as worth nothing.

Our „nobody,” when no particular accent falls upon it, is superseded by „somebody” with the negative form of the verb connected with it, the negative („not”) being thus taken from the noun or pronoun and incorporated in the termination of the verb. — *Fító ga ari-mánu*, there is somebody. — *Fító ga ári-masénu*, in the written language *Fító nasi* (無_シ人_ト), somebody is-there-not, = there is nobody.

If, however, it is wished to bring out „nobody” and „nothing” with emphasis, the expressions which signify „whoever, whatever,” are used in connection with a negative verb.

Dare kore wo siránu means: who does not know this? (*siránu*, verb negative = not know). — *Dare mó kore wo siránu*, whoever (who it may be) knows not this, nobody knows it. — *Kare nani wo sénu*, = what does he not? — *Kare nani mo sénu*, = he does not whatever it may be, i. e. he does nothing. — *Doko ni mo arázu*, wherever not to be, = to be no where.

Consequently the instance, cited in the *Elements of Japanese Grammar*, Shang-hai 1861, page. 23, *Dare mo kokoni kinasinanda*, will mean: „whoever has not come here.” and not „nobody here come (honorific) has not.” We are not at liberty to assign to *Dare mo* the meaning of *Nobody*, and to overlook, that in Japanese the negation of a negation is equal to a confirmed assertion.

VI. Relative pronouns are wanting, because the Japanese, having no relative clauses, substitute for them adjective clauses, which precede the word, to which they refer. Instead of „the man, who is present,” an expression is used, answering to „the present man” (*Irā jītō*); instead of „the town, which the enemy has sacked.” — „of the enemy-to have-sacked-town.”

In such cases, moreover, the substantive **Tokoro** (所), = place, is also used to intimate the passive something.

Tsukuru koto is the fabricating, the fabrication;

Tsukuru mono, a fabricating being;

Tsukuru jito, a fabricating man, one who fabricates;

Tsukuru tokoro, the place of fabrication;

Fitō no tsukuru tokoro no mono is something (*mono*) of a man's (*jitō no*) fabricating- (*tsukuru-*) place (*tokoro no*). i. e. something that somebody fabricates. — *Insiye gōri motsūyū tokoro no nen-gun* is a year-name (*nen-gun*) of a place, where (not which) one from ancient times has used. i. e. a year-name used from ancient times.

Thus we, although the Japanese philologers do not do so, give to *Tokoro*, in that position also, in which it seems to do the work of a pronoun relative, its proper signification, namely that of „place.”

In the Syntax this construction will be treated again.

VII. Interrogative pronouns.

In the previous pages, treating of the formation of the pronouns, those, of which the interrogative elements **Ta** or **To**, vulgo **Da** or **Do**, and **Itsu**, vulgo **Idzu** are the foundation, have already been explained. To embrace them in one glance, they are:

<i>Dáno</i> , which? p. 85.	<i>Doko</i> , where? p. 80.	<i>Idzuku</i> , where? p. 81.
<i>Dare</i> , who? 88.	<i>Dotsi</i> , „ 82.	<i>Idzükunká</i> , „ „
<i>Dare ga</i> , whose? „	<i>Dotsira</i> , „ „	<i>Idzükunzó</i> , on what ground? how? „
<i>Daga</i> , „ „	<i>Dotsüsi</i> , „ „	<i>Idzüre</i> , who, which? 89.
<i>Dazo</i> , who? „	<i>Dóno</i> , which? 85.	<i>Idzürenó</i> , whose? „
<i>Dareno ka</i> , whose? „	<i>Donna</i> , „ „	
<i>Dareno zo</i> , „ „	<i>Dónata</i> , who? „	
	<i>Dono yau</i> , how? „	
	<i>Doyou</i> , <i>dou</i> , „ „	
	<i>Dousite</i> , „ „	
	<i>Dore</i> , which? 87.	

Besides these are still **Nani**, what? and **Ika**, how?, which from the important part they play, deserve an acquaintance more than superficial ¹⁾. whereas **Iku**, how much?, as being related to the numerals, will be treated of with them.

1. **Nani**, 何 (何), abbreviated **Nan**, ナン, obsolete **Nam**, ナム, plural *Nan ru* (何等), what? which? Lat. *quid? quod?* It is used both substantively, and adjectively, and very often strengthened by an interrogative suffix, **ka** or **zo**.

Substantively, with the meaning of „what?”, *Nani* occurs in expressions as: *Nani wo yerabi másu ká?*, what do you choose? — *Nani wo tóru ká?*, after what do you ask? — *Nani wo nandzi ga motomuru yó?*, what do you seek? — *Nani wo O kai nasáru ká?*, what do you buy? ²⁾. — *Nani wo motte?*, wherewith? whereby? — 何 (ナニ) 以 (モッテ) 利 (リ) 吾 (ワ) 國 (クニ) ³⁾. *Nani wo motte waga kuni wo risen*, wherewith shall I advantage my empire? — *Nanigá óri-másuká?*, what is there at hand? ⁴⁾. — *Kore wa nani ni motsii-masüku?*, what is the use of this? — *Sore wa nani ni yoi ka?*, for what is such good?

¹⁾ The greatest stumbling-blocks in oral intercourse with the Japanese, are the interrogatives (we understand by the term every word, by which inquiry after anything is made), and the way of using them. Uncertainty in that respect brings about misunderstanding on both sides, one answers to what the other has not asked, and the speakers, weary of the continual deviating answers, probably end by thinking each other reserved, if not by suspecting each other of a want of understanding. With a view to this, the interrogative pronouns, and the combinations formed with them are here treated of with the diffusiveness required.

²⁾ *Shopping-Dialogues*, p. 2.

³⁾ *MENCIS* (LEGGE, *Chinese Classics*, II Book I. Pt. I. Ch. I. § 4)

⁴⁾ „ p. 2.

Nani to, = to what, whereto, as appositive definition ¹⁾. — *Anôto no O na ca nani to ii-musûka?*, = your name what (how) is it called?, what is your name? ²⁾.

Nani to iiru (何^{ナニ}云^イフ), in the popular language contracted to ナデフ, pronounced *Na-ndeo*, for which 何^{ナニ}條^{ジョウ} is written, = what to call? how? called. — *Nani to ien koto*, = a what calling matter? i. e. what sort of or which matter? — *Nani to mousi-mûsakû?*, what do you say? — *Nani to nôku*, without anything (無大小).

Nani to zo (何^{ナニ}卒^ソ), what says it?, supersedes, like *doo zo*, our „if you please.”

Nani to te, also ナトテ *Na-ndote*, from *Nani tô sité*, = to what? tending, whereto? wherefore? — *Nani to te koré wo itâsimûsûta ku*, to what end have you done this?

Nani yori (於^{ヨリ}何^{ナニ}), **Nani kara** (自^{ヨリ}何^{ナニ}), = of what?, whereof?

Nani ni yôte (何^{ナニ}由^{ヨリ}緣^縁底^底), = on what ground?, whence? — 何^{ナニ}由^{ヨリ}知^チ吾^ワ可^カ也^ヤ ³⁾, *Nani ni yôte waga kanâru-koto wo siran?* on what grounds, (how) do you know that I am able for that?

Naze ni, from *nau-sê-ni*, = for what? to do, why? — *Naze ni sore wo sezu ni ôraka?*, why does not one such? — *Naze ni Ô agûri nasurûnâ ku?* = why does not your rise happen?, i. e. why do you refuse? ⁴⁾.

Nani-si ni, *Nani-si ni kô*, variation of *Naze ni*, why? — *Nân sore zo*, properly *Nan sure zo*, how doing, on account of which, why? 何爲.

爲^{スレ}之^{コレ}王^ワ *Wâgu mosi kore wo yosito sebu, sunacitsi nansure zo okonaru-zaru* ⁵⁾, if the king considers this as good, why does not he carry it out?

不^{サレ}則^{ソレハチ}行^{オコナ}何^{ナニ}善^{ヨシ} **Nani zo** (ナニゾ: 何), abbreviated **Nanzo** (ナンゾ), also **Na-nzo** (ナン), how? in what way, for what reason? — occurs also as a mere characteristic of a direct question. — 王^ワ何^{ナニ}曰^{イハ}利^リ ⁶⁾, *Wâgu nanzo riwo iran*, = the king, why does he mention the word advantage? — 何^{ナニ}可^ベ廢^ヘ也^ヤ ⁷⁾, *Nanzo jûisû beken*, how can one abolish (such)? — 牛^{ウシ}羊^{ヒツ}何^{ナニ}擇^ハ焉^ヤ ⁸⁾, *Giu ygu nanzo eruban*, why to choose between ox and

¹⁾ See page 70, V.

²⁾ *Shopping-Dialogues*, p. 19

³⁾ MENCIUS (LEGGE, *Chinese Classics*, vol I, p. 15)

⁴⁾ „ p. 21

⁵⁾ „ Ch. V. § 4

⁶⁾ MENCIUS (LEGGE, Vol II Book I Pt. I. Ch. I § 3).

⁷⁾ „ Ch. VII § 4

⁸⁾ *Ibid* Ch. VII. § 7

goat? — *Nanzo O kini iri-másu mono ga gozári-másu*, is there anything that pleases you? — *ナル 蓋_シ 反_カ 其_ソ 本_ト 矣¹⁾*. *Nanzo sono moto ni kavera-záru*, why not return to the foundation?

Nanzo ya, ナンゾヤ, obsolete ナヅヤ. **何也**. **何如**. = how is this, how does it happen? as predicate closing the sentence, and preceded by a subjective clause.

多_ホ 民_タ *Tami ohokikoto wo kuvarezaru ya nanzo ya* ²⁾, that the people does not increase its number, how is this?

何_{ナニ} 不_レ 解_ル *Nazo-nazo*, = how? how?, riddles.

何_{ナニ} 也_ヤ 加_カ 何_{ナニ} *Nani naru* ³⁾, = what? being. — *Nani naru mono*, or *koto*, what thing, or what matter?

Nani no, **Nanno**, adjectively what? in the expressions: *Nani no ji* (何_{ナニ} 日_ジ ⁴⁾), what day? vulgo *itsu*. — *Nani no koku* (何_{ナニ} 刻_{コク} ⁵⁾), what hour? — **是_{コト} 誠_{マコト}** = **何_{ナニ} 心_{ココロ} 哉_ヤ** ⁶⁾, *Kore makoto ni nanno kokoro zo ya*, what was really (my) opinion concerning that?

Nani and *Nan* occur adjectively in the expressions *Nani-goto* (何_{ナニ} 事_ジ ⁷⁾), what matter?, what? — *Kimi konôma tokoro nani-goto zo*, = that which you willingly have, what (is it)? — *Nani-goto de* ⁸⁾, wherefore, why? — *Nani-bun* (何_{ナニ} 分_{ブン} ⁹⁾), what part? — *Nani-yuu* or *Nani-zama* (何_{ナニ} 様_{ヤマ} ¹⁰⁾), what manner? — *Nani-ron* (何_{ナニ} 篇_{ヘン} ¹¹⁾), what volume? — *Nani-jedo* (何_{ナニ} 程_{ジョウ} ¹²⁾), what quantity? the quantity. — *Nani-mono* (何_{ナニ} 者_{モノ} ¹³⁾), what being, what? — *Nani-gokoro* (何_{ナニ} 心_{ココロ} ¹⁴⁾), which heart, which sense? — *Nani gokôro naku* (無_{ナシ} 何_{ナニ} 心_{ココロ} ¹⁵⁾), without any purpose. — *Nani-yûzê* (何_{ナニ} 故_コ ¹⁶⁾), what cause? — *Nani-yûni sore zo?*, why that? — *Nani-kore*, obsolete *Nani-kure* (何_{ナニ} 是_{コト} ¹⁷⁾), what one?

Nani-gasi (何_{ナニ} 某_{カシ} ¹⁸⁾), after Jap. etymologists from *Nani ga nusi*, = where-of? master, what somebody, now in use only with the signification of the indefinite pronoun „any-(some)-one” (某) and applied by the speaker to himself. Compare *Sore gasi*, pag. 88.

Combinations with *Nan* (ナ) are: *Nan-nen* (何_{ナニ} 年_{ネン} ¹⁹⁾), which year? — *Nan-giwats* (何_{ナニ} 月_{グヱツ} ²⁰⁾), which month? — *Nan-doki* (何_{ナニ} 時_{トキ} ²¹⁾), which (what)

¹⁾ MENCIUS (ibid Ch. VII § 23).

²⁾ Ibid. (Ch. II § 1)

³⁾ Not *Naniru*.

⁴⁾ Ch. VII. § 7.

time? what hour? — *Nan-doki-goroni* (何^{ナニ} 時^{トキ} 頃^{マヅル}), against what time? ¹⁾. — *Nan-dan* (何^{ナニ} 段^{ダン}), which pieces? — *Kono iro ga nan-dan árimásuka?* ²⁾, what (how many) pieces are there of that color? — *Nan-gin?* ³⁾ (何^{ナニ} 斤^{キン}), how many pounds?

Nani, *Nanzo* occur also with the signification of the indefinite pronoun „any-(some)-thing. — *Nandzi vá sono koto ni tsuité nanzo kikite óráká*, have you heard anything about that matter?

2. **Iká**, イカ (如何。云何). how?

Current combinations with *iká* are:

Ika-mono (何^{ナニ} も 者^{モノ}), what thing.

Ika-sama, vulgo **Ika-yau**, **Ika-yoo** (何^{ナニ} も 様^{マダ} 何^{ナニ} 方^{カタ}), which way. — *Ika-yau ni*, in what way, how. — *Ika-yau ni mo*, however. — *Ika-yau ni náru tomo*, however it may be. — *Ika-yau náru mono*, what sort of thing. — *Ika-yau nuru mono nite mo*, what sort of being or thing it may be, who or whatever. — *Ika-yau na koto de mo súru*, do whatever thing it may be, do every thing.

Ika-fodo (何^{ナニ} も 程^{ほど}), quantity. — *Ika-fodo ka*, how much? — *Ika-fodo no tsikára*, how much power. — *Ika-fodo no nida*, = how much interspace, how long? — *Sore wo iki-fodo ni uru ya*, for how much is such sold? — *Ika-fodo ooku tomo*, however much? how much soever?

Ika-bakári, how yet (still). — *Sono koto wo ika-bakari kurinka*, how will people yet (still) be sorry for that.

Ika-náru, how being, of what sort. — *Ika-naru kotozo*, what sort of thing? — *Sokó ni ika-naru fitó zo*, what sort of man is there? — *Ika-naru sei-mei zo*, what (is your) name?

The modal terminations of *Ika* are: **Ikani**, イカニ, — *Ikani ka*, イカニカ, — *Ikani zo*, イカニゾ, abbreviated **Ikan**, イカン, — *Ikan zo*, イカンゾ, or even **Ikade**, イカデ (pronounce *Iku-nde*), イカテカ, *Ikade ka*, *Iku-nde ka*, how? Lat. *quomodo*.

Sore wa ikan? = such — how? how is such? According to the rule of the Japanese arrangement of words *ikan*, as predicate, follows *sore wa* as subject ¹⁾. The subject may also be a subjective clause, e. g. ...*aru vá ikani*, how does it happen, that there...is? — *Ikade* (vulgo *doude*) *iraserare mäsáká*, how goes it? — *Ikade arazaran*, how should there not be, why not?

¹⁾ *Shopping-Dialogues*, p. 17

²⁾ *Ibid* p. 35

³⁾ *Ibid*. p. 11.

⁴⁾ See Introduction, p. 44, 15, A

Ikága, イカガ, pronounce *iká-nga* (如何。云何), how?, probably a fusion of *iká ika*. — *Ikága On watári sorooya*, = how is your passage?. how do you do? — *Sokó-moto ikága O kurási zo?*, = how do you let (the time) go round? how do you do? — *Ikága sen*, how will one do (anything)? — *Ikága náru* (or *Ikága ná*) *koto*, what matter? — *Ikága nó obósímésizo*. what opinion? what do you think?

Interrogative pronouns with the suffix **mo**.

Connected with the suffix **mo**, 何 (= also, Latin *que, cumque*), the interrogative pronouns embrace all that is comprehended in the interrogative as individuals together. *Dare mó*, the same as *quicumque*, whoever, everyone that may be reckoned under *Dare* or *qui*.

If the interrogative is joined to a substantive, *mo* is placed after it, and if it is declined, after the inflectional termination. — *Idzûre no ya mo kara tó lev bésî*, every arrow may be called *kara* (shaft). — *Doko ni mó* or *Doko de mó*, wherever, everywhere.

Instead of *mo*, **te mo** (テモ) is often used: e. g. *Dare té mó sono zi wo hômetâri*, = whoever it may be (everyone) has praised this poem. — *Idzure no tosi ni te mo*, in whatever year it may be: *te mo* having, by aphoresis, arisen from *sité mo* (= also is), whereas *to te mo* in expressions as *Nani to te mo*, = whatever people (may think or say), is the same as an ellipsis, being the verb that means think or say, and that governs the apposition ¹⁾ characterized by *to* (*nanito*), not expressed itself, but only indicated by the termination *te*. *Nani to te mo*, thus stands elliptically for *Nani to iyu te mo* ²⁾, = whatever it may be called or be. An abbreviation of which is *Nanito mo*, *Nón tō mó*. — *Nón to omoruka*, what do people think of it? *Nón to mo omowánu*, people think nothing of it, people do not trouble themselves about it.

VIII. Arrangement of the personal pronouns in the conversational language.

The choice of the words, which are used in the oral intercourse as pronouns, is not indifferent, but it is prescribed by etiquette. From our own experience, if after an intercourse of more than two years with Japanese we may speak of it, and from the information given by a learned Japanese gentleman ³⁾

¹⁾ Compare p 70, 1

²⁾ *Wa-gun usori*

³⁾ Mr TSUDA SIN ITSUROO

the following expressions, used as pronouns, enter into the conversational language.

1. For I.

- 1) The humblest expression is **Te-máe**, plural **Te-máe-tátsi**, in the popular tongue of *Yédo* which frequently changes *a* to *e*. **Temée**, = at hand, i. e. that which is at hand or present to the person opposite.
- 2) **Watakūsi**, plural **Watakūsi-domo**, a modest, and, in confidential intercourse, most usual expression. Every respectable man speaks of himself thus; and the man of the people at *Yédo* says for it **Waši** (*waschi*).
- 3) **Oré**, plural **Oréra**, in the *Yédo*-dialect **Oira**, after the mention on page 86 supported by a quotation from the Dictionary of the old-Japanese language, a self-humiliating expression, is now considered as one of pride at *Yédo*.
- 4) **Wáre**, plural **Wáre-ra**, the „I” and „We” in the mouth of a prince, when he speaks to his people.

2. For the person spoken to. THOU. YOU, YE.

- 1) **Wáre**, plural **Wáre-ra**, the most humiliating expression, which is applied only to low people. Probably confounded with *Are*¹⁾
- 2) **Te-máe**, the same as given above for „I,” is fit for subordinate persons and servants, and answers to the well known German „*Er*” and „*Sie*.”
- 3) **Temáe-sáma**, plural **Temáe-sáma-gata**, is equal to You, Sir. You, gentlemen, used by a person of quality towards those somewhat below him.
- 4) **O-máē**, in the *Yédo*-dialect **Omée**, plural **O-máē-gata**, in use among the middle class.
- 5) **O-máē-sáma**, = Your Honor, more periphrastical and consequently more solemn than *O-máē*.
- 6) **Anáta**, plural **Anáta-gáta**, used, with preference, by polite people towards their equals¹⁾.
- 7) **Anáta-sáma**, plural **Anáta-sáma-gáta**, is expressive of the greatest respect towards the person addressed.

3. For the person spoken to. HE.

- 1) **Are**, plural **Arera**, is put down for disrespectful.

¹⁾ The members of the first Japanese embassy, which came to Europe in 1862, and to which the author was appointed as one of a committee by his Government, generally used *Anáta* mutually.

- 2) **Ano mono**, = that person there, characterizes the person spoken of as a mere object (*mono*), deserving of no respect.
- 3) **Ano fitó**, plural **Ano fitó-gata**, polite indication of one's equals. An officer or functionary speaking of another intimates him by *Ano fitó*.
- 4) **Ano O fitó**, plural **Ano O fitó-gata**, somewhat more stately, is used when the person spoken of is related to the person spoken to.
- 5) **Ano kata**, plural **Ano kata-gata**, = the side there, and **Kono kata**, = the side here, looking from the person, and only indicating the direction, in which he is, both belong as our Your Honor, to the very respectful expressions.
- 6) **Ano O káta**, plural **Ano O káta-gata**, is indicative of the highest respect.

The above arrangement of the pronouns of the conversational language agreeing, in general, with that adopted by R. ALCOCK in his *Elements of Japanese Grammar*, page 21, contains, however, a few deviations which, the reader will please to observe, rest upon the authority of Mr. TSUDA SIN ITSUROO.

CHAPTER III.

THE ADJECTIVE.

§ 9. The adjectives attributing to the idea, expressed by a noun substantive, one or another quality, have, in proportion as they represent an attribute or a predicate, different forms which, though strongly prominent in the written or book language, are, on the contrary, more or less obsolescent in the conversational. The forms of the written, will, therefore, be treated before those of the spoken language.

I. THE ADJECTIVE IN THE WRITTEN LANGUAGE.

A. Construction of the adjective in its radical form with a noun. — If the quality expressed by the adjective is represented as present in the object from the very beginning, then the adjective is, as a subordinate attributive definition in its radical form, joined to the substantive in a compound word; **Taka-no**, = Highland, German *Hochland*. Thus also:

Naga-siki, Long-cape.

Kūrō-tsūsi, black-earth.

Akū-tsūsi, red earth, ruddle.

Amū-zoke, sweet-beer.

Sirō-gōne, white ore (silver).

Fārū-tōsi, the old-year.

B. Adjectives in **ki**.

1. *a. Ki*, termination of the adjective used as attributive. — If the quality is first to be attributed to the object expressly, the adjective, to be used as attributive, acquires a conjunctive, or properly a derivative termination, which

for a particular class of adjectives, is **ki**; **Takaki no**, = a high land, land that is high, distinguished from **Takano**, = highland. Thus also:

Nagaki saki, a long cape.

Kuroki tsutsi, black earth.

Akaki tsutsi, red earth (ruddle).

Amaki sake, sweet beer.

Siroki gane, white ore.

Faruki ato, old traces, ruins.

The adjectives belonging to this class generally express a quality, to which activity is not allied.

Remark The termination **Ki**, whose vocal *i* is the root, from which the continuative verb *ari* = to be, is derived, means „being so” that is to say, as the essential part of the word implies. The relation of the essential part to the verbal element can be no other, than that of an adverb to the verb, whereas the mutual relation of *Takaki* and *Yama* is that of a compound word — Compare what has been said on page 96 line 15 et seqq. concerning *Kaki-uciao*.

The vulgar language of *Nagasaki* substitute **ka** for the adjective termination **ki**, thus *siroku* for *siroki*, white ¹⁾.

b. The adjectives with the termination **ki** may be used substantively, as nouns concrete, and then as such are declinable. — *Yama takaki* or *Yama no takaki* is the high of mountains, i. e. eminently high, or the highest of mountains, *yama* now being a subordinate definition to *takaki*.

2. **Ku**, adverbial form. — If an adjective of this class is used as an adverb, then its radical form assumes the termination **ku**. *Takoku tobu*, = to fly high. The adverb in *ku* under all circumstances remains an adverb, yet represents in the coördinate sentence, whose predicate verb must be in the unconjugated radical form ²⁾, the undefined radical form of the adjective verb terminating in *si*.

Isolated by the suffix *ca* (§ 6) the adverb acquires a position separated from the verb, which brings out its idea with more emphasis. — *Oosiku vá*, = manifold, often (frequently):

3. *a.* **Si**, form of the adjective as praedicate. — When an adjective of this

¹⁾ The question, formerly mooted in the *Proeve eener Japanische Spraakkunst* by D. CURTIUS, 1837, p. 34, if the termination *ka* is really peculiar to the dialect of *Nagasaki*, has since been answered affirmatively, as well by Japanese orally, as in writing by the late R. J. DE SAINT AULAIRE, who was stationed as Dutch interpreter for the Japanese language, at *Nagasaki*. „The adjective termination in *a*,” wrote the latter to me, „is really used generally in *Nagasaki* and the lower class of the people understand nothing else: those however who have had a little education, know very well, that it is not right.”

²⁾ See Introduction, p. 45, Coordination

class is used as a predicate, its radical form acquires the termination **si**, = to be, is. **Yama takási**, = the mountain high to be, i. e. the mountain is high ¹⁾. The relation in which *taka* stands to *si*, is, in the spirit of the Japanese language, again no other than that of an adverb to its verb.

This **si**, placed by Japanese grammarians among the auxiliary verbs (*Ziyo go*) ²⁾ and designated *Gen-zai no si* ³⁾ or the *si* of the present tense, undergoes no verbal change.

b. If now a verbal change to indicate term and mood is required, then instead of *si*, the continuative verb **ári**, **áru** ⁴⁾ (= exist), is used, which added to the adverbial form **ku**, fuses with this into **kari**; from *Takaku ari*, = continually high to be, comes **Tákakári**, a derivative verb, which is now to be conjugated in accordance after the general plan of conjugation ⁵⁾. Instead of *ari*, **eri** is also used, as synonyme.

4. By the change of *si* into **sa** these adjective verbs are made nouns abstract; **Takása**, = the height.

Remark *Sa* is a contraction of the *si* predicate, and the isolating *va* *Takáa*, therefore includes the *Takáa* predicate = „is high,” whereas *va* raises this idea to a noun substantive „the height.”

The Chinese follows the same way, when it expresses the abstract idea of „height” by 高也者.

5. LIST OF THE PRINCIPAL ADJECTIVE ROOTS IN KI.

1. <i>Taka-ki</i>	高 ^{タカ} , high.	2. <i>Fiki-ki</i> , <i>Fiku-ki</i>	低 ^{ヒキ} 低 ^{ヒク} , low.
3. <i>Fuku-ki</i>	深 ^{フク} , deep.	4. <i>Asa-ki</i>	浅 ^{アサ} , shallow.
5. <i>Naga-ki</i>	長 ^{ナガ} , long.	6. <i>Midzika-ki</i>	短 ^{ミヅカ} , short.
7. <i>Firó-ki</i>	廣 ^{ヒロ} , wide, broad.	8. <i>Seba-</i> (<i>Sema-</i>) <i>ki</i>	狭 ^{セバ} 狭 ^{セマ} , narrow.
9. <i>Fütó-ki</i>	太 ^{フト} , thick, coarse.	10. <i>Foso-ki</i>	細 ^{フソ} , fine.
6) [<i>Ooi-naru</i>]	大 ^{オオ} + <i>ru</i> , large.]	11. <i>Tsüsu-ki</i>	小 ^{チス} , small.

¹⁾ In R. BROWN'S *Colloquial Japanese* p. XXXIX, line 26 et seqq, *ki* is cited as the termination of the adjective predicate, and *si* is wholly overlooked — a capital mistake that we may not leave unnoticed.

²⁾ 助^シ 語^ゴ.

³⁾ 現^マ 在^ル 之^ノ 止^シ. — *Wa-gan siwori* under *Si* Compare RODRIGUEZ, pag. 66.

⁴⁾ Not *karu*, nor *yaru*, as it is printed in ALCOCK *Elem.* p. 27, line 9.

⁵⁾ See § 10.

⁶⁾ The adjectives placed between brackets [] do not belong to this category, and are inserted only for the antithesis.

12. *Fira-ki* 平^{ヒラ}, level, even. 13. *Kevasi-ki* ¹⁾ 險^{ケン}, steep.
14. *Naka-daka-ki* 凸^{トツ}, gibbous, convex. 15. *Kubo-ki* 凹^{コボ}, 窪, hollow, concave.
16. *Firata-ki* 扁^{ヒラタ}, flat. 17. *Máro-ki* (*Mará-ki*) 丸^{マル}, 元, 圓, 團, round.
18. *Atsu-ki* 厚^{アツ}, thick. 19. *Usu-ki* 薄^{ウス}, thin.
20. *Nao-ki* 直^{ナオ}, right. [*Magaru* 曲^{マグル}, crooked.]
21. *Tóó-ki* 遠^{トウ}, far, distant. 22. *Tsíká-ki* 近^{チカ}, near.
23. *Amane-ki* 普^{アマン}, 遍, 徧, everywhere. 24. *Suká-ná-ki* 寡^{ソコ}, seldom.
25. *Oó-ki* 多^{オウ}, much, many. 26. *Sakósu-ki* 少^{ソウ}, little, few.
27. *Sigé-ki* 茂^{シゲ}, 繁, 數, dense. 28. *Muná-si-ki* 空^{カラ}, without contents, void.
29. *Mutta-ki* 全^{マン}, entire, whole. 30. *Ná-ki* 無^ナ, without, ...less.
31. *Ková-ki* 剛^{コウ}, hard. 32. *Moro-ki* 脆^{モロ}, 脆, brittle.
33. *Tsuyo-ki*, 強^{ツヨ}, strong. 34. *Yowá-ki* 弱^{ヨウ}, 柔, weak.
35. *Aru-ki* 暴^{アウ}, 虐, 荒, 廢, [*Yawaraga-náru* 軟^{ヤワル}, soft, weak.]
harsh, rude, waste.
36. *Omó-ki* 重^{オモ}, heavy. 37. *Karó-ki* 輕^{カウ}, light.
38. *Káta-ki* 難^{カタ}, difficult. 39. *Yásu-ki* 易^{ヤス}, facile, easy.
40. *To-ki* 銳^{トウ}, 疾, pointed, sharp; quick. 41. *Nibu-ki*, 鈍^{ニブ}, blunt.
42. *Hayá-ki* 早^{ハヤ}, 急, 速, 疾, early; quick. 43. *Osó-ki* 遲^{オソ}, late; slow.
44. *Waka-ki* 少^{ワカ}, 若, young. [*Oitaru*, 老^{オタル}, old.]
- [*Arátá-náru* 新^{アラタ}, new.] 45. *Fürú-ki* 古^{フル}, 舊, ancient, antique.
46. *Yo*- (oldj. *Yé*-) 善^{ヨウ}, 能, good, well. 47. *Wára-ki* 惡^{ワル}, bad, base.
ki
48. *Sámñ*- (*Sábu*-) 寒^{サム}, cold.
ki [*Atataka-naru* 暖^{アタカル}, warm.]

¹⁾ *Kevaski*, and the adjectives cited under Nos. 28, 30, 66 and 73 have *siki* (N^o. 71) for their derivative form.

49. *Suzu-ki* 涼ス, cool. 50. *Nuru-ki* 溫ス。遅, lukewarm; lazy.
51. *Ko-ki, Ke-ki* 濃コ。ケ, strong (of taste or color). 52. *Ava-ki, Awa-ki* 淡ス。ワ, faint (of taste or color).
53. *Ao-ki* 青ア, pale blue, pale green. 54. *Aka-ki* 赤カ。紅, red.
55. *Siró-ki* 白ヒ, white. 56. *Kuró-ki* 黒コ, black.
- [*Akiráká-narú* 明ミ。ケル, light. clear.] 57. *Kūrú-ki* 暗ク, dark, dusky.
58. *Amá-ki* 甘ア, sweet. 59. *Sú-ki* 酸ス, acid.
60. *Umá- (Mū-má-) ki* 旨ウ。ミ。美, sweet, nice, beautiful. 61. *Niku-ki* 醜ウ, ugly.
62. *Kayu-ki* 痒ク, itching. 63. *Niga-ki* 苦カ, bitter.
64. *Sibu-ki* 澁シ, raw, acerb. 65. *Yegu-ki* 酸ク, tart.
66. *Kaubasi-ki, Kauvasi-ki,* 芳カ。シ。美シ, fragrant. 67. *Kūsá-ki* 臭カ, stinking.
68. *Sirá-ki* 悋シ。シス, covetous, scant. 69. *Tú-ki* 欲ス。度, desirous, willing.
70. *Gotó-ki* 如ト。若, like. [Kotonáru 異ト。ル, different.]
71. *Sí-ki* 如シ。敷, being such as (substantive suffix = ...ish, ...like). 72. *Síká-ki* 然シ, being so, or such.
73. *Be-ki* 可ク, allowable.

THE SAME ROOTS ARRANGED ALPHABETICALLY.

<i>Aka</i> . . 54.	<i>Fiku</i> . . 2.	<i>Kaubasi</i> 66.	<i>Matta</i> . 29.	<i>Omo</i> . . 36.	<i>Su</i> . . . 59.	<i>Uma</i> . . 60.
<i>Ama</i> . . 58	<i>Fira</i> . . 12.	<i>Kayu</i> . . 62	<i>Midzika</i> 6.	<i>Oo</i> . . 25.	<i>Sukon</i> . 26	<i>Usu</i> . . 19.
<i>Amane</i> 23.	<i>Firata</i> . 16.	<i>Ke</i> . . . 51.	<i>Moro</i> . . 32	<i>Oso</i> . . 43	<i>Sukuna</i> 24	
<i> Ao</i> . . . 53.	<i>Firo</i> . . . 7.	<i>Kevasi</i> 13.	<i>Muma</i> . 60		<i>Suzu</i> . . 49.	<i>Waka</i> . 44.
<i>Ara</i> . . 35.	<i>Foso</i> . . 10.	<i>Ko</i> . . . 51.	<i>Munasi</i> 28	<i>Samu</i> . 48.		<i>Waru</i> . 47
<i>Asa</i> . . . 4.	<i>Fuká</i> . . 3.	<i>Kora</i> . . 31		<i>Seba</i> . . 8.	<i>Ta</i> . . . 69.	
<i>Atsu</i> . 18.	<i>Furu</i> . . 45.	<i>Kubo</i> . . 15.	<i>Na</i> . . . 30.	<i>Sema</i> . . 8.	<i>Taka</i> . . 1.	<i>Yasu</i> . . 39.
<i>Ava</i> . . 52.	<i>Futo</i> . . . 9.	<i>Kura</i> . . 57.	<i>Naga</i> . . 5.	<i>Si</i> . . . 71	<i>Tsiisa</i> . 4	<i>Yegu</i> . . 65
		<i>Kuro</i> . . 56.	<i>Nao</i> . . 20.	<i>Sika</i> . . 72.	<i>Tnka</i> . 22.	<i>Yo</i> . . . 46
<i>Be</i> . . . 73.	<i>Goto</i> . . 70.	<i>Kusa</i> . . 67.	<i>Nibu</i> . . 41	<i>Sibu</i> . . 64.	<i>To</i> . . . 40.	<i>Yowa</i> . 34.
			<i>Niga</i> . . 63.	<i>Sige</i> . . 27.	<i>Too</i> . . 21.	
<i>Faya</i> . . 42.	<i>Kata</i> . . 38.	<i>Maro</i> . . 17.	<i>Niku</i> . . 61.	<i>Siro</i> . . 55	<i>Truyo</i> . 33.	
<i>Fiki</i> . . 2	<i>Karo</i> . . 37	<i>Maru</i> . . 17	<i>Nuru</i> . . 50.	<i>Swa</i> . . 68.		

Remark. The termination **ki**, as the distinguishing characteristic of this class of adjectives, ought to be placed on the foreground, deviating from the method in the Japanese dictionaries, which give these adjectives as adjective verbs with the termination *si* and, so doing, do not distinguish them from those, which terminate in *suki* (= ish). So, to give an instance, their expression 久^キシ^シ is defective, since *jísási* (= is of long duration) as a syncope of *jísásisi*, is in all respects the form of the adjective verb, has but *jísásiki*, not *jísáki*, for adjective form, whereas the adjective form of *nagasi* is not *nagásiki*, but *nagaki*.

6. Examples of the use of the forms cited.

[**Ki**.] *Sibu-kaki no tane wo úte, amaki kaki wa fuyezárá*, if people sow seed of the sour fig, then do not grow figs, that are sweet. — *Tanba-kuni yori kuroki kitsuné wo saságu*, from the country of Tanba people offer a fox which is black. — *Tsikúra-náki yumi*, a powerless bow. — *Tsikúra-náki koto*, powerlessness. — *Neczúmino shiroki wa shiro-nczúmito ú*, the white of mice (= mice that are white) are called white mice. — *Fáruki wo sutéte atárásiki ni tsuka*, forsaking the old, to apply oneself to the new. If objects are previously mentioned, from which a choice is made, then the expression is good: *Fáruki no wo sutéte, atárásiki no wo toru*, to reject the old (objects) and take the new ones ¹⁾.

不^フ 山^{ヤマ}
貴^{タカ} 高^{タカ}
故^コ

Yama takóki ga yáeni tattokarúzu, a mountain is not considerable, because it is high; *Ki áru wo mótte tattosi tú su*, because he carries wood, people consider him to be respectable.

ル^ル 下^{ビキ} 下^{ビキ} 颯^{ハカ}
ア^ア ヨリ ニ オモムク
タ^タ 高^{タカ} ハ 高^{タカ}
ハ^ハ ニ ノ
ズ^ズ ボ

Musasabi wa takáki yori hikiki ni omómuku. Hikiki yori takáki ni nobóru-koto atarazu ²⁾. The bat turns itself with its head from above towards below. To climb from below towards above it may not.

[**Ku**.] *Kono fa akáku térite jirúgaverú*, the tree-leaf shining red flies around. — *Iyéwo takáku tsúkúru*, to build a house high. — *Kari wa takáku tonde tooku yori kitári*, the wild goose flying high, comes from afar.

¹⁾ With regard to this construction compare, page 86, line 10, in connection with note 1.

²⁾ *Kasira-gaki kin-moo dzu-i*. XII 11. recto.

高^{タカク} 翅^{ツバサ} 大^{オオ} 皂^{ソウ}
飛^{トビ} ク ク 鵬^ハ
メ グル 空^{ソラ} 鷹^{タカ}
中^{ナカ} ノ

Kuma-taka wá taku no ooi-naru mono nari. Tsubása tsü-yókü, ku-tsiu takáku tobi-mégärü ¹⁾, the eagle is the biggest among the birds of prey; strong in the wings, he soars round high in the space of the air.

Tsübása tsüyóku stands to the next sentence in the relation of coördination, in consequence of which its grammatical relation is left undefined and the adverbial form *tsüyóku* is used instead of the predicate *tsüyósi*. (See above, page 106 b. 2.). The same is the case with *yásuku* in the proverb:

難^{ガシ} 易^{ヤシ}
入^イ 入^イ
善^{ゼン} 惡^{アク}
道^{ダウ} 道^{ダウ}

Akü-dgu ni iri-yásuku, sen-dgu ni wá iri-gátasi, = to turn into the way of evil — (is) easy, to tread the way of virtue is difficult.

Kori wá sore yóvi yásuku ari-másü, this is, from that out, cheaper, = this is cheaper than that ²⁾. — *Nomi-tóku úri*, desirous of drink, to be thirsty. — *O ide háyáká ari-másü*, or merely *O háyákü ari-másü*, = your rise is speedy, a greeting at setting out on a journey, and on the way. — *Yókü O ide nasáre-másü*, = well, your arrival has happened, i. e. be welcome. — *Wárükü nári*, to become bad. — *Wárükü náttá*, has become bad. — *Yó jodo takáku nari-mósn* ³⁾, it is too high (too dear).

Remark. Do the adverbs in *ku* in the three last expressions, which we have taken expressly from R. BROWN'S *Colloquial Japanese*, p. XL, retain their adverbial character, or are they predicate adjectives? this question is answered in the place quoted in that sense. „that wherever this form (the adverb in *ku*) precedes a substantive verb, it is an adjective or a predicate adjective,” a conception with which we cannot agree. As the Japanese has no properly called nominative termination, an adjective, to stand as predicate, cannot agree with the subject, these adjectives are governed as subordinate definitions, by verbs which, as regards their signification, answer to our „be” and „become,” but their complement, when it is a noun, to the question where? how? or whereto? in the case of *ni* or *de*, and, if it is an adjective, have *ku* before them, in the equivalent adverbial form. *Ten-ku yóku ári (yokari)* or *Ten-ku yóku nari*, the weather is good, or the weather becomes good, is in a language nearer perfection in all respects expressed by *Tempestas bona est*, or *bona fit*, but the Japanese expression is, as far as form is concerned, equal to *Tempestas bene est*, or *bene fit*.

[Si.] *Kono misáki wá hanahada nagási*, this cape is very long. — *Ne no adzi ámási*, the taste of the root is sweet. — *Kari-ga tobu-koto takasi*, the flight of the geese is high. — *Yama toosi*, the mountain is far. — *Kono sedo nite*

¹⁾ *Kasira-gaki kin-moo dzu-i* XIII 6 recto

²⁾ *Shopping-Dialogues*, p. 35

³⁾ *Ibid* p. 37

sivo fayási, in this strait the stream is swift. — *Sigu ai mázivára monovó akási* (交朱者丹), whoever goes about with red is red. — *Fi no atíratokóro, taki-jino kin-zigo ve óku koto ósisi*. *Sibéti ósiki nírovi wo mu bási*, in a place where the sun comes, (and) in the neighborhood of fire (the eggs of the silkworm) to lay is not good. In general people ought to avoid the nasty smell. — *Kono suna jito nasi*, this island is without inhabitants. — *Yósi to omóvā*, to think that it is good. — *Né no adzi asisi yotte*, because the taste of the root is nasty.

[Sa.] *Kono misaki nagása san ri bakari nari*, the length of this cape is only three *ri* (miles).

II. THE ADJECTIVE ACCORDING TO THE SPOKEN LANGUAGE.

The spoken language suppressing the **k** and the **s** of **ki**, **si** and **ku**, thus retains only the **i** and the **u**, which now immediately follow a vowel. Thereby they acquire

for *aki* and *usi* the form **ai** and for *aku* the form **au**, pronounced as **gu**, **go**, **óo**.

.. *eki* .. *esi* **ei** *eku* **eu**, **eo**.

.. *iki* .. *isi* **ii** *iku* **iu**.

.. *oki* .. *osi* **oi** *oku* **ou**, **óo**.

.. *uki* .. *usi* **ui** *uku* **uu**.

The easy written style, which follows the spoken language, has for **au**, **eu** and **ou**, no fixed written form; it supersedes the form of writing to be used by choice

タカウ (high) also by タカン, タコウ and タコ ↓

ナガウ (long) ナガフ, ナコウ .. ナゴ ↓

タウ (desirous) タフ, トウ .. ト ↓

ナウ (without) ナフ, ノウ .. ノ ↓

シゲウ (close) シゲフ

トモウ (far) トマフ ↓.

Examples of the use of the forms.

[**i** for **ki**]. *Nagai matsu yori otsuru yuki*, snow falling out of the long (high) pine-trees. — *Karoi kemuri noboru*, light smoke ascends. — *Fána sino no samui wo osóru*, the flower fears the cold of the rime.

[**i** for **si**]. *Kuré no jiga akai*, the evening-sun is red. — *Kari ga tobū-koto takai*, the flight of the geese is high. — *Kore wa amari tsútsai* ¹⁾, this is too small. —

¹⁾ *Shoppang-Dialogues*, p 2.

.. *nagai* ¹⁾, is long. — .. *takai* ²⁾, is high. — *Fitoga nai* ³⁾, there is no one. — *Korewa dziyuiiga usui* ⁴⁾, this is thin of texture. — .. *atsui* ⁵⁾, is thick. — *Korewa iroga koi* ⁶⁾, this is dark of color. — .. *iroga usui* ⁷⁾, this is light of color. — .. *iroga warui* ⁸⁾, this is bad of color. — *Osoi kara* ⁹⁾, as it is late. — *Yūsui nara, tori-mašoo* ¹⁰⁾, as it is cheap, I shall take it.

[u for ku]. *Ari-gátau* or *Ari-gátou*, difficult to be, abbreviated for *Ari-gátaku ari-másu*, it is difficult to be, = I am obliged to you. — *Yóo moosü*, for *Yókü mqusü*, to speak well. — *Kasikóo suru*, for *Kasikóku suru*, to do wisely. — *Fukóo wadzuróo*, for *Fúkákü wádzürávu*, to be deeply involved in difficulty.

In Japanese vocabularies the expressions of the conversational are mostly distinguished from those of the book language by an antecedent △ or ○: thus

可^レ△ ソレデモヨイ。 — 否^レ○ ソウシタ事ワナイ。 カウテワナイ,

that is, the word *Kenari* of the book language is equivalent to *Soredemo yoi* of the conversational — *Inayu* (= should not . . .) of the book language is the same as *Sosita koto wa nai* (= such sort of thing there is not) or as *Kante wa nai* (= so is there not) of the conversational

DERIVATIVE ADJECTIVES.

§ 10. Adjectives in *karü* and *garü*.

By a fusion of the adverbial form *kü* with *ärü* (being), the form *karü* is obtained (so being as the previous adverb indicates). *Nomi-täku-aru*, passes into *Nomi-takóru* (ノミタクル), = desirous of drink or being thirsty.

Derivatives of this stamp take the same inflections as *ari*. — *ärü* being the attributive, *ári* the predicate form; and as the adjectives in *kí* themselves, express a quality, to which the idea of activity is not allied, the derivative form *k + ari* expresses merely the continual presence of the not-active quality.

Waka-ki, young. — *Waka-ki toki ni*, in youthful time. — *Wakokärü toki ni*, while or as long as one is young. — *Wakakári si toki yóri*, since the time when one was young.

Naki, not at hand, being without. — *Nakari*, continually not to be at hand.

Siró ki, white. — *Sirokóru*, continually white.

Yúsuki, easy. — *Yúsukári*, continually to be easy.

¹⁾ *Shopping-Dialogues*, page 5

²⁾ page 12.

³⁾ page 5

⁴⁾ page 23.

⁵⁾ page 24.

⁶⁾ „ page 23

⁷⁾ page 23

⁸⁾ page 14

⁹⁾ page 41.

¹⁰⁾ page 37

Remark. This illustration of the derivative form *kari* explains the obscure §§ 55 and 57 of RODRIGUEZ *Étém*. The *garu* there mentioned on page 55, lines 8 to 12, is a fusion of the genitive-termination, *ga* and *aru* peculiar to the conversational language exclusively. Joined to the Chinese word *Yek-ki* 悦, gladness, with it, it forms *Yekkuyáru*, being full of gladness, synonymous with *Yekkináru*, *Yekkuna*, being glad. See § 12.

§ 11. Adjectives in *áru*.

Ari, áru (有^ア_リ), verb continuative, to be at hand, to be there, to exist, antithetical to *Nóki* (無^ナ_キ), not at hand, ...less. *Ari* is the radical (to be) and at the same time, but by exception, the predicate form (= there is); *áru* the substantive form (the being), which is at the same time used attributively (being), to derive adjectives from substantives.. — *Iro ari*, = there is color or colors are there. — *Kumo va iro ari*, = what concerns the cloud, there is color, i. e. the cloud has color. If the definition: „there is color” is to become attributive, then *ari* acquires the attributive form *áru*; the subject *iro* now becomes an attributive proposition of *áru*, and assumes the attributive form, thus the genitive termination *no*, in the spoken language. *ga*. *Iro no* or *iro ga aru kumo* means, literally: colors present being clouds, i. e. colored clouds or clouds which have colors.

The genitive termination *no* is often omitted in similar expressions, particularly when the attributive definition joined to *aru* is a verb, which is in its radical form; e. g. *Asuki níwô áru ki*, wood (*ki*) of a bad smell. — *Níroi*, to smell, smell.

Examples. *Tsumi ári*, there is guilt. — *Tsumi áru mono*, a guilty person, criminal. — *Fátó-kokóro no áru jító*, a man who has two hearts, a double-hearted man. — *Omóí jútótsu áru kotoba*, a word (*kotoba*), that a couple (*jútótsu*) of meanings (*omóí*) has, an equivocal word. — *Kokóro-súsi áru mono*, one who has a will, a firm character. — *Aya-áru ori-mono*, flowers having texture, flowered silk-stuff. — *Sai-vai-áru*, happy. — *Yamari-áru*, sickly. — *Koto-áru*, having business, busy. — *Fima-áru* or *sukimaga áru*, having free time. — 有^ア_ル功^コ_ウ人^ヒ_ト *Kou-áru fito*, a man who has merit. — 有^ア_ル益^エ_キ *Yeki-aru*, profitable.

§ 12. Adjectives in *naru*, *na* and *táru*.

By means of the substantive suffix *narú*, which is, in my opinion, a fusion of the Local *ni* and of *ári*, *áru*, and thus means „being lasting in...” from

悦^エ_ツ喜^キ.

substantives and adverbs adjectives are formed, which indicate a possession of that which the root expresses.

The familiar conversational, and the epistolary style abbreviates *naru* to **na**. — *Ki*, yellow. *Ki-uri*, the yellow pumkin ¹⁾. *Ki-náru* or *Ki-na uri*, a pumkin that is yellow. — △ *Fimóna tokóro*, a place of rest. — △ *Kirei-na nizi*, a beautiful rainbow.

With the inflectional termination **ni** the radical forms of this class are used as adverbs. — *Oói ni*, greatly. — *Tsūné ni*, commonly. — *Suguni*, directly, straightly.

As words, which have *naru* for their derivative form are to be noticed:

1) <i>Oói</i> ²⁾ 大 <small>オオ</small> , great.	<i>Ué</i> 上 <small>ウエ</small> , above.
<i>Tsūné</i> 常 <small>ジョウ</small> , common.	<i>Sitá</i> 下 <small>シタ</small> , below.
<i>Mare</i> 希 <small>マレ</small> , rare, seldom.	<i>Maé</i> 前 <small>マエ</small> , before.
<i>Sugu</i> 直 <small>スグ</small> , right.	<i>Iya</i> 不 <small>イヤ</small> 欲, unwelcome.

Examples of the use of the forms.

Fitó sono mare no oói náru wo sirú koto nási ³⁾, = it is not the fact (*koto nusi*) that a man knows that his rice-crop is so large (ample). — 音 オン 呼 コ 大 ダイ 小 コ アリ。オ、イ ナル、ハ トノ 大 オオ サ アリ。 *In ko va dai sro ari; oói náru va jato no oóisá úri*, of parrots people have big and little ones: those which are big have the bigness of a dove. — *Sono kou oói nari*, his merit is great. — *Kari-ko no katuwara naru taka-tokóro*, a high place at the side of the silkworms. — *Sakini néruri si kariko va áve* (or *óv*) *naru kava wo nugi idzuru*, = the silkworms that have previously slept, throw off the skin being (which is) upon them.

2) By means of *naru*, or **na**, Chinese words are made Japanese adjectives.

仁 ジン ナル, *Zin-náru*, humane.

忠 チュウ ナル, *Tsin-náru*, sincere.

不 フ 忠 チュウ ナル, *Fu-tsin-náru*, insincere.

勇 ユウ ナル, *Yuu-náru*, brave.

¹⁾ *Cucurbita Pepo verrucosa* LINN

²⁾ *Oói*, great, after the old writing オオヒ, and the forms *oóhi*, *oosi*, in the conversational language *oói*, derived from *oo*, much, are frequently interchanged, the same writer frequently uses by turns *oósa* (オ、イサ) and *oosa* (オ、サ) for „great,” and *oói-nari* and *oóhi nari* for „is great”

³⁾ *Daí Gaku*, VIII, 2

眞^シ 實^{ジナル}, *Sin-zits-nárû*, solid, real, sincere.

丁^イ 寧^{チナル}, *Tei-nei-nárû*, courteous.

綺^キ 麗^{レイナル}, *Ki-rei-nárû*, beautiful, fair.

不^ブ 綺^キ 麗^{レイナル}. *Bu-ki-rei-nárû*, not beautiful.

様^{ヤナ}, *Yau-na*. . . ly, being as . . . — *Yumino yau na*, archwise.

悅^ツ 喜^{キナ}, *Yekki-na* ¹⁾, glad, joyful.

笑^{シヤウ} 止^シ, *Sô-si* ¹⁾, = cease laughing, feel pain. — *Sô-si nari*, It is not to be laughed at, It is sorrowful.

Târû (タル), = *te aru*, is also used to form Japanese adjectives from Chinese words. — 現^{ゲン} 然^{ゼンタル}, *Gen-zen-tarû*, apparent, public.

If more adjectives thus formed follow, linked to one another, then only the last has the attributive form *tarû*, whereas those preceding have the indefinite form *tari*.

君^{クニ} 有^{アリ} 閒^{カン} 瑟^{シヤウ} ²⁾ *Sit-tari, kan-tari, j'i-tôru kun-si ari* ²⁾, there is a prince,
子^シ 斐^{ヒタス} 兮^{タリ} 兮^{タリ} *stately, worthy, perfect.*

§ 13. Derivative adjectives in *ka*.

The termination *ka*, in my opinion, allied to the adjective radical forms *Ki* and *Ko* (page 109 n°. 51), just as these, indicates, that the quality expressed by the radical word is present in a large degree or is strongly prominent. As evidence of the mutual affinity of *ka*, *ke* and *ko* may be adduced that the forms *kanaru*, *kanari* and *kani*, the first being attributive, the second predicate, the third adverbial, are frequently superseded by *kêki*, *kûsi* and *kêku*. — For *kânaru* and *kânari* the conversational language uses only *kôna*.

Adjectives of this class are:

Akurûkû 明^{アカラカ}, bright, clear, light; allied to *Ake*, light.

Atatakû 温^{アタタカ}, warm; allied to *Atatameru*, to warm.

Farukû 遙^{ハルカ}, far. — *Sono ôto farukû nâri* or *farûkûsi*, his trace is far.

Kûsukû 幽^{カサカサ}, remote, solitary. — *Umi no kaze wa kasûkô nâri*, the sea-wind is so solitary. — *Mitsi gu kûsûkuni farûkana*, the way solitary and far.

¹⁾ Both expressions are taken up here, to illustrate the forms occurring in RODRIGUEZ *Éléments*, p. 55, line 9 and 10 *sôsinâ*, „avoir du regret” and *yekina*, „se rejour”

²⁾ *Dai Gaku*, III, 4

Kiraraká 晶^{ミカ}, brilliant; from *Kira-kira*, glitter; *Kirara*, glimmer, *mika*.

Komaká 細^{ミカ}。細密, fine; allied to *Komamériu*, to make fine, to make small. —

Komakana sindá, fine sand. — *Komaku ni*, adverb, to the most minute particulars; minutely, exactly.

Nadaraká 朽^{ナラカ}, smooth, ironed out; from *Naderü*, to iron, to stroke.

Nameraká 滑^{ナメラカ}, smooth, slippery; allied to *Namerü*, suck, and to *Namésu*, to make smooth.

Nodoká 悠^{ノド}然^ワ, set fair (of the weather); from *Nodo*, calm.

Ogosoka 莊^{ゴソカ}, severe, strict. — *Oróka* 愚^{ロカ}。癡, stupid, obsolete *oróké*.

Orósoka 疎^{ロソカ}, negligent, lazy. — *Orósokani su*, to neglect; allied to *orósu*, to lay down, put off.

Sadaku 眞^{サダ}。真, certain, sure, definitive. — *Sadaku néri* or *Sadakesi*, it is certain; allied to *Sadámeru*, to define, fix.

Sidzúká 靜^{シヅカ}。寂然, calm, still. — *Asa-ji ga sidzuka nari*, or *sidzúkána*, or *sidzúkési*, the morning is so calm. — *Sidzúkani*, old-Japanese also *sidzukumiyuku*, to go softly, slink, sneak. The old form *Sidzukumui* pleads for the influence of the vocal harmony. (Compare page 62, line 2). The radical word *Sidzu* is preserved in *Sidzu-kokóro*, a calm mind.

Tairaká 平^{タラカ}, or *Tairakó*, even, plane, flat; from *ta*, hand and *jira*, flat, thus hand-flat-ish.

Tsumá-bíráká 詳^{ツマビラカ}, clear and plain, decided, settled: after the *Siwori* from *Tsumári*, concise and *jiraku*, to open. — *Tsumábiraká ni*, or old-Japanese *Tsumabirakékü*, adverb, plainly.

Wadzúká 僅^{ワヅカ}。纔, scarce; *Wadzúká ni*, scarcely, hardly.

§ 14. Derivative adjectives in *yaka*.

Attributive *yaká naru*, predicate *yakúnári* (in the conversational language *yakana*), adverbially *yakani*.

The derivative form *yaka* means as much as having the appearance of that which the root points out ¹⁾.

To the words of this class, which have passed from the old language to the new, belong:

¹⁾ This notice of the meaning of *yaka* agrees with that which a Japanese etymologist gives of it ヤカ。凡^{スベテ}物^{モノ}形^{ケイ}容^{ヨウ}イ^イシテ 詞^{コトバ}ニ^ニ。 — *Wa-gun siwori*, under *yaka*

Asáyaká 鮮^{アサ}カ。鮮明, fresh and bright as the morning (*asa*). Also *Azayaka*, *Azayagu*, *Asayuga*, *Azarakeki*. — *Asayaká náru iro*, a bright color. — *Kurenai va iro hana-hadu usáyakó nari* 紅藍花ハ色イ甚^ナ鮮^{アサ}明^{アカ}ニ, the safflower is very bright of color.

Fiáyaká 冷^{ヒヤ}カ, bleak, cold. — *Aki-kuzé va jiyayaka nari*, the autumn wind is bleak. From *jiya*, cold.

Ke-zayaka 氣^ケ亮^ヤ, bright (of the weather).

Kiróviyaká 晶^{キリ}カ, glittering; also *kirabiyaka*, from *kirámi*, to glitter.

Komáyáká 穢^{コミ}カ, 1) tight, close, dense; from *komi*, *komu*, to fill. — *Kúsá ki komuyakana*, grass and wood close growing. — *Komayaka naru saké* 濃酒, strong beer. — 2) narrow, precise.

Maménuka 眞^{マメ}成^ニカ, sincere, unfeigned, true; from *Mamé*, reality.

Miyabiyaká 艶^{ミヤ}カ。媛, splendid, beautiful; allied to *miyaburi*, courtly.

Nagóyóká 妍^{ナゴ}妖^カ, maidenly, graceful; from *Nago*, maid.

Nigiyaka 賑^{ニギ}カ, busy, bustling. — *Nigiwari*, bustle.

Nihoyaka 婉^{ニホ}カ, fine, tender, soft, mild; from *Niko*, pleasing; fine.

Nobiyaka 舒^{ノビ}カ, elastic; from *Nobi*, *u*, to stretch.

Odóyaká 穏^{オド}カ, calm, still; from *odávi*, *u*, to become calm.

Sacáyakó 爽^{サカ}快^カ, bright; gay; brave.

Sayaká 清^{サヤ}明^カ, ook *Sayakeki*, clear (of light and sound).

Sináyaká 娜^{シナ}カ。嬾, supple, pliant; soft, flexible; also *Sinábiyaka*, from *Sináni*, to bend (oneself).

Sinóbiyaká 密^{シノ}カ, secretly; from *Sinobi*, *u*, to hide; to suffer.

Súkuyáká 健^{スク}カ。勇健, strong, full of power; also *Súkuyáká*, *Súkúyóká*, *Súkúyaká* and *Sukiyáká*; allied to *Saké*, support. (?)

Sumíyaká 速^{スミ}カ, quick, swift; allied to *Susami*, pronounce *ssmi*, to advance. — *Kuru-oso va midzu-naka wo jasiru-koto sumiyaká nari*, the motion of the river otter under water is quick.

Tawóyaká 嫺^{タウ}カ, also *Tawayaka*, pliable, supple, soft; after Japanese etymologists from *Ta*, hand, and *Yowa*, weak, being the weaker sex, opposed to the man, called *Tawoya-me*; — allied to *Tuwame*, *eru*, to bend. — *Nami kaze mo tawóyakáni naru*, waves and wind become softer.

Wakáyáká 夭^{ワカ}カ, juvenile. — *Waka-ki*, young. — *Wakayaka náru sámūrai*, a youthful warrior. — *Yuruyaka* 徐^{ユル}カ, limp; slow; allied to *Yurusi*, to loose.

§ 15. Derivative adjectives in **kéki** or **kóki**.

Kéki or **Kóki**, radical form **Ke** or **Ko** (濃), = strong (of taste or color), already mentioned among the adjectives in *ki*, whenever it is joined to the root of another word, signifies that the object richly possesses that, which is mentioned by this word. Words of this stamp are chiefly characterized as old-Japanese, although not totally excluded from the modern language. The conversational language supersedes the attributive *keki* or *koki* and the predicate *kesi* or *kosi* with *kei* or *koi*, and the adverbial *kekú* or *hoku* by *keu* (*keo*) or *kou* (*koo*). The forms *keki* and *koki* frequently mutate with the derivative form *ku* (§ 13).

To this class belong:

<i>Azara-keki</i> 鮮 ^イ ケキ, quite fresh.	<i>Né-koki</i> 睡 ^チ 濃 ^ヲ , lying in a deep sleep.
<i>Fáru-keki</i> ¹⁾ 亮 ^ニ ケキ, very clear.	
<i>Keju-keki</i> 健 ^ク ケキ, 尤, very strong.	<i>Nuru-koki</i> 濡 ^ニ 濃 ^ヲ , thoroughly damp.
<i>Sámu-keki</i> 寒 ^サ ケキ, very cold.	
<i>Sidzu-keki</i> 情 ^シ ケキ, very calm.	<i>Sitsu-koki</i> 湿 ^シ (濕)濃 ^ヲ , wet-through.
<i>Tsuyu-keki</i> 露 ^ヅ 多 ^ク , full of dew.	

§ 16. Derivative adjectives in **siki**, = ..like.

Adjective **siki** (シキ), adverbial **siku** (シク), predicate **sisi** (シシ), often, but not generally, **si** (シ): in the conversational language by the elision of *k* and *s*, mostly **sii** (シイ) and **siu** (シウ シ), the last mentioned frequently pronounced as **šu** (*shu*); substantive **sisa** (シサ); continuative verb **sikari**, **u**, = so to be. Root **si** (如^シ), = so, Lat. *sic* ²⁾.

Siki means, just as ..like (German ..lich, Dutch ..lijk, ..aardig), equality with that, which is expressed by the root, to which it is joined. Being of a similar sound to the transitive verb *Siki*, *Siku*, = to spread. Chinese 敷. 姿 or 布, it is indicated in writing also by these Chinese characters, thus by a rebus, which places the word indicated in a false light.

As in old-Japanese many of the adjectives in *ki* (§ 9. B.) occur with the termination *siki* or *ziki*, the Japanese philologists consider the *ki* as an abbreviation of *siki*.

¹⁾ Distinguished from *Fáru ke-siki*, spring-weather

²⁾ 如^シ。似^ニモノト云^フ事^{コト}。Zoo boo si-men tsu-boo ki, 1773. under *Siku*

Siki forms adjectives from nouns, from adverbs and interjections, and from verbs.

1) Denominative and Adverbial i. e. derived from nouns and adverbs are, e. g.
A-siki 悪^アシキ。邪, bad. — *Kokoro no asiki mono*, any one bad in disposition, a person of bad character. — *Asiki utsura*, bad tools. — *Asiku mandaba*, to learn badly. — *Fino teri-kōmu ru hinchada asisi*, = the entrance of sunshine (in an apartment where silkworms are bred) is very injurious. — *Yosi asi wo wakemarinu*, = not once to distinguish the, „it is good and it is bad,” not to distinguish good from bad. — *Asikaru*, continuative verb, from *asiku* and *aru*.
Ava-siki 淡^アシキ, frothy; faint of taste; also *Ava-ava-siki*.

Aya-siki 奇^アシキ。怪, wonderful; singular; from *aya!*, exclamation of surprise. *Ayasiki ame*, a wonderful rain. e. g. a stone-rain.

Bi-bi-siki 美^ビシキ。敷^ビ, handsome. — *Fage-siki* 烈^フシキ, heavy; eager.

Fana jado- or *Hana hada-siki* 甚^フタシキ, very, uncommonly; from *hanahada*, very.

Fisá-siki 久^フシキ, long ago, antithetic to *Sibárakū*, shortly, lately. — *Faku-sai Hon-tsiqan ni towóru koto jisási*, it is long, that *Faku-sai* has intercourse with our empire. — *Fisása*, length of time. — *Iku jisása ni nari-másuká*, = what lapse of time is it?, how long is it ago. In *Fisa* is placed the meaning of 日去, i. e. the sun or the day goes hence, or has gone hence, which refers to *Fi sárisi*.

Futó-siki 均^フシキ。等, = of one sort; agreeing.

Futó-siki 太^フシキ, thickish, stout.

Ikáya-siki 如^イ何^カシキ, interrogative, inquisitive.

Iyá-siki 賤^イシキ, despicable, mean; from *Iyu*, no!

Kána-siki 哀^カシキ, painful, pitiful; from *Kona!* alas! — *Kanasiki kana!* how pitiful!

Kibi-siki 嚴^キシキ, originally *Kimi-siki*, = masterly, authoritative, strict, severe.

Kuda-kuda-siki 瑣^ク々^ク敷^ク, piecemeal.

Kuru-siki 苦^クシキ, *Kuru-kuru-siki* 苦^ク々^ク敷^ク, tiresome, disagreeable, grievous.

Mi-kuru-siki, disagreeable to be seen, ugly, misformed. Root *Kuri*, *u*, to reel (reel off cocoons).

Kavá-siki 妙^カシキ。美。委, fair, neat. — *Kavá-siki ma*, a fair horse. — *Kavá-siku*, neat, precise.

Mádzu-siki 貧^マシキ, poor, shabby.

Mása-siki 正^マシキ, real; from *Mása*, truth.

Mand-siki 空^マシキ, without contents, empty; in vain; from *mí*, kernel, fruit and *na*, without; thus fruitless. — *Manú-siku náru*, to become empty; to give up the ghost.

Oná-siki 同^オジキ, identical.

Sabi-siki 寂^サシキ. 閑^カ寂. 淋. 孤, rusty; alone (solitary).

Suzu-siki 冷^スシキ, cool. — *Suzu-sikóru*, continually cool.

Tadú-siki 但^タシキ. 眞, proper, real.

Taye-daye-siki 斷^タ々^タ敷^シ, often interrupted, by pausing.

Uré-siki 喜^ウシキ, glad, merry, joyful, pleasant. — *Watáhusi mo urisiku gozóri-músá*, also I am joyful. — *Urésisa*, gladness. — *Urésisa kagiri nakari*, the gladness was boundless. — *Urésikóru* or *Urésigóra*, = *urésiká-aru*, continuative verb, to rejoice. — *Fi-kázu no ooi wo urésigóra*, to be glad at the greatness (*ooi wo*) of the number of days (at a long life). — *Urésimá*, transitive to make glad. — *Uré*, Yakutic *Yör*, joy. — The *Wa-gua Sívorí* gives 得 (*v. uru*, = to get, acquire) as root.

Utsukú-siki 美^ウシキ, lovely; agreeable; handsome; old-Japanese *Itsuku-siki*; allied to *Itsukú-simú*, or also *Utsukú-simú*, to love.

Yasú-siki 温^ヤ和^ワシキ, meek; honest, graceful.

Yoró-siki 宜^ヨシシキ. 義, apt, fit; well.

2) Verbal, derived by means of *siki*.

The transitive or intransitive meaning of the verb, from which adjectives are derived by means of *siki*, passes over to the adjective too, because *siki* is, by nature, neuter. On the manner, in which the derivation in one case or another is brought about, the Japanese etymologists, at least those, whose works are within our reach, preserve silence; they talk about it, indeed, but leave the matter itself in the dark. To be able to treat thoroughly and satisfactorily, this class of words, which, from an etymological point of view, belong to the most intricate, we ought also to be able to compare the forms, in which they occur in the different dialects of the popular language. As these are still unknown to us, we think we must confine ourselves to a mere indication of the most conspicuous phenomena.

Adjectives with a causative meaning derived by means of *siki* from causative or factive verbs, from verbs, by which, as it is known, to cause an ac-

tion to take place or be carried out is indicated, and which in Japanese, as it will be seen, hereafter, are formed by changing the verbal termination *i* into *asi* (or for vocal-harmony sometimes into *osi*). From *Konómí*, = to like, to be fond of, is formed the causative *Konomíasi*, = to cause fondness for, to make one to be fond of, and from this the adjective *Konomíasaki*, = lovely. The adjectives, so formed, thus show, that in the nature of the object lies the action, expressed by the causative verb, to exercise or to bring to light.

To this kind of adjectives, among others, belong:

Ibukásiki 訝^イ敷^{ブカシ}, strange, wonderful: polite expression for: doubtful, suspected: from *Ibukási*, *u*, to excite surprise, and this from *Ibuki*, *u*, to be surprised at something.

Isogásiki 間^{イソガシ}敷^{イソガシ}急^{イソガシ}忙^{イソガシ}, busy: from *Isogási*, *u*, to make busy: and this from *Isogi*, *u*, to make haste. — *Isogásiki tokóro*, a busy place. — *Wotúkusi wá kon-nítsi wá isogásii* (私^ワ今^{イマ}日^{ニチ}多^タ忙^{イソガシ}イ^イ), I have much business to day. As a variation of *Isogási-siki*, we have *Isogawá-siki*, derived from the causative form *Isogawási*, = to make busy, which proceeds from *Isogávi*, *u*, to be busy.

Itamásiki or *Itacásiki* 傷^{イタマシ}敷^{イタマシ}痛^{イタマシ}敷^{イタマシ}, smarting, painful: from *Itamási*, *u*, to torture, and this from *Itimí*, *u*, to feel pain, to suffer.

Konomíasaki, lovely, agreeable, from *Konomíasi*, *u*, cause to like, to excite one's love, to attract a person: and this from *Konómí*, *u*, to be fond of. 好^{イロイロ}.

Medzárásiki 珍^{メダラス}敷^{メダラス}奇^{メダラス}, exciting interest, interesting: from *Medzárasi*, *u*, to excite interest, and this from *Mede*, *Medzaru*, also *Medzari*, to take interest in...., to have gladly (愛^{アイ}). Distinguished from *Medzárókú*, important; costly. Every thing that is strange and rare, and however insignificant, an object of taste, is called *Medzárasi*. If from *Me-tsaki* or *Mi-tsaki*, = to fix the eye upon a thing, an adjective with the signification of „attractive to the eye.” must be formed by means of *siki*, we should obtain *Mitsukásiki*, as derivative from the causative form *Mitsukási* (- cause one to look), but not *Medzarusiki* ¹⁾.

Mutsukásiki, tiresome, grievous, vexing. 難^{ムツカシ}, or also, by means of rebus, ex-

¹⁾ *Shopping-Dialogues*, p. 16

²⁾ This as an answer to the question, proposed in R. BROWN'S *Colloquial Japanese*, XLI

pressed by 六^ろ借^{かり} and 六^ろケ^カ敷^き; from *Mutsūkasi*, *u.* to vex, to grieve, make sad, and this from *Mutsuki*, *u.* whence the continuative *Mutsukári*, *u.* = to be grieved (or sad), is more in use.

Natsukásiki 嬋^{めづ}媛^{めづ}, vulgo 懷^{いだ}敷^き, attractive, engaging. — *Fúnanó nivóci natsukásii*, the scent of flowers is attractive. — From *Natsukási*, *u.* make disposed, excite inclination or love; and this from *Natsuki*, *u.* to be inclined, have inclination to.

Omómukásiki 偉^え慶^{けい}, also by contraction *Omogásiki*, pronounced as *Omongásiki*, attractive, engaging; from *Omó-mukási*, *u.* to attract, and this from *Omó-muki*, *u.* to turn oneself with the face (*ómó*) towards a thing. 趣^{おもむ}趣^{おもむ}向^む. From *muki*, = to go to meet, arises a continuative verb *mukávi*, *u.* to be turned towards: whence *mukavasi*, *u.* the causative form; from this is derived *omómukavásiki*, to be continually attractive.

Omóvósiki, causing to think of one, keeping another's thoughts engaged, and that in a good sense, thus engaging, dear, kind; from *Omorósi*, *u.* also *Omorósi*, *u.* to cause to think, and this from *ómóvi*, *u.* to think (思).

Osorósiki 恐^{おそ}シ^しキ, frightful; from *Osórósi*, *u.* to make fear, and this from *Osóré*, *uru*, to fear.

Savagásiki 躁^{さわ}敷^しキ. 騒^{さわ}, full of rustling and noise, stormy, turbulent; from *Savagási*, *u.* to make rustle, to disturb, to confound, and this from *Savagi*, *u.* rustle, make a noise, be uneasy (怖^{おそ}不安也). — *Síro savagasi*, the sea is stormy. — *Kokóro wo savagásu*, make the mind uneasy. — *Sáru va sei savagasiku site mono wo kai-su* ¹⁾, = the monkey makes much noise and injures every thing. — The old-Japanese has as variation of *Savagi* also *Sawagavi*, rage, tear; *Sawagavási*, *u.* enrage, and *Sawagavásiki*, full of noise.

Tanomósiki 可^た頼^た, trusty, a thing upon which one can rely; from *Tanomosi*, *u.* make trust, and this from *Tanómi*, *u.* to trust to, to rely upon.

Urámásiki, exciting disgust: from *Urámasi*, *u.* make have disgust, to prejudice against oneself, and this from *úrámi*, *u.* to be disgusted with. 怨^{うら}恨^み.

Uráyamásiki (vulgo, and by way of rebus 浦^う多^た山^{さん}敷^しキ), worthy of envy: from *úráyamási*, *u.* to make one envy, excite envy, and this from *úráyami*, *u.* to envy. 羨^{うらや}歎^み.

¹⁾ *Kasra-gaki kin-moo dzu-i.* XII 11. recto.

Uruwásiki, *aruwásiki* 艶^ウシキ。美。 charming; from *Uruwási*, *u*, enliven, and this from *urúvi*, *arúvi*, to be enlivened, or charmed.

Utágurásiki 訝^ウワシキ。不審。 doubtful; from *utáguránu*, make doubt, and this from *atagavi*, *u* (疑。嫌。忌), to doubt.

Utomásiki, despicable, from *Utománu*, to despise, properly to estrange, and this from *utómi*, *u*, to be strange, to be despised. 疎。

Wadzárurásiki 煩^ワ敷^シ。惱。 tire-some, teasing, plaguing, from *Wadzárurási*, *u*, to tease, and this from *Wadzárúvi*, *u*, to be plagued.

Yáduwásiki, hospitable; from *Yáduwási*, *u*, to lodge, take anyone in, and this from *Yadúvi*, *u* (宿^ヤ), to lodge somewhere.

Yawásiki 和^ヤシキ。 calming, from *Yawási*, *u*, to make rest, to reduce to calmness, and this from *Yaci*, *u*, or *Yami*, *u*, to come to rest.

Yorókobásiki, joyful, rejoicing, from *Yorókobási*, *u*, to please anyone, and this from *Yorókobi*, *u*, to rejoice, to be glad. 歡。喜。

Yukásiki 怏^ユシキ, urging on, impatient; from *Yukási*, *u*, to make go; to drive; and this from *Yuki*, *u*, to go.

§ 17. Derivative adjectives in *ká-siki*.

To the adjectives in *siki* unite the derivatives in *ká-siki*, *ká-siku*, *ka-si*: terminations, which are considered by Japanese etymologists as contractions of *kamásiki*, *kamásiku*, *kamási* (for which *kwasiki* etc. also occur), and which are indicated in writing by 通^カ敷^シ. The sign 通 means to go through or to make go through for...., in Japanese *Kajovi* or *Kajorasi*. Is this character to be remarked as a rebus here, or is its signification allied to that of the Japanese termination? This question remains unanswered by the Japanese philologists. The writer of the present, leaves the rebus for what it is, and sees in the *kasiki* in question nothing more, than the frequently occurring abbreviation of *siká-siki*, of which the radical form *sika* (然^シ) is quoted among the adjectives in *ki* (page 109 n°. 72) with the meaning of „being so, such.” **Kasi** is met with, and that as a substantive predicate verb with the signification of „is as much as,” in simple expressions such as „Heer (Mister) *to wa kimi zo kasi*” ¹⁾, = the word Heer is as much as *kimi*; whereas the continuative verbal

¹⁾ I borrow this satisfactory example from a metrical list of Japanese and Dutch words, by a Japanese dilettante

form *Karu* (for *sikáru*) in *Karu ga yūni* (= for reason (*yūni*) of the (*ga*) being so (*káru*), that is therefore, on that account), is generally in use, and that to exclusion of *sikáru*. The derivative forms *kásiki*, *kásiku*, *kásisi* or *kasi* thus answer to ...ish, ...some; whereas *kamásiki* is equivalent to a fusion of *siká-mási-siki* (*mási*, = to be).

To this class of derivative adjectives, among others, belong:

Fádzi- (vulgo *Fádzü-*) *ka-siki* 慙^フ通^カ敷^キ. 耻敷, timid; also *Fadzi-* (vulgo *Fadzu-*) *ka-másiki*, or *-kavásiki*; from *Fadzi*, blush; *Fodzu*, *Fadzuru*, to blush.

Fúra-ká-siki 晴^ハ通^カ敷^キ, clear (of the weather); also *Fúra-kavásiki*; root *Fare*, clear. *Kara-kavi ga másiki*, droll, jocose; from *Kara-gavi*, to laugh, and this from *Kuru kara*, = ha! ha!

Ne-ka-siki 寐^ネ通^カ敷^キ, sleepy, also *Ne-kama-* (or *kava*) *siki*; from *Ne*, sleep. *Ya-kamásiki* 喧^ヤ通^カ敷^キ, noisy; from *ya*! an exclamation like Heh! holla! ho! ¹⁾).

Koko de yakamásiki wo sakeru, here people prevent what is noisy. — *Sidzuka ni site yakamasi nai* (寂不喧), it is quiet and without noise.

Yume-ka-siki 夢^ユ通^カ敷^キ, also *Yumé-kama-* (or *kava-*) *siki*, as in a dream; from *Yume*, a dream.

§ 18. Derivative adjectives in *rá-siki*, = having a resemblance to....

They are generally denominative. *Ra* is instead of *ará*, which has arisen by the strengthening the final vowel of *ari* into *a*; *ará-siki*, by apheresis *ra-siki*, thus means: „such (*siki*) as were there....” or „so as if there were.” *Makoto*, = truth; *Makoto-narü*, = being truth, true: *Makoto-ra-siki*, such as if it were truth, i. e. probable. *Makoto-rá-siki koto*, or *Makoto-rá-sisa*, probability.

Ra-siki therefore answers to the derivative termination ..ish, so far as it means having a resemblance to that, which is indicated by the root, as bluish ²⁾), whereas the Japanese termination gives at the same time, to the adjective formed with it, a diminishing. frequently also a contemptible signification in addition.

The old way of writing the predicate form *Arasi* is 有^ア哀^ラ志^シ. The presence of 有, which is here ideographically, with the signification of „to be

¹⁾ *Ya, yobi-kakuru koyeni wari*, = *Ya* is said of a calling voice — *Wa-gun swori*, under *Ya*.

²⁾ *BRILL, Nederl. Spraakkleer*, 1854, § 42 1. 1).

on hand, = Jap. *ari*." pleads for the correctness of the assimilation of *ra-si* to *aro-si*. and therefore against the supposition, that the *ra* used here might be the characteristic of the plural (§ 5. III. 1. page 56).

The dialect of *Nagasaki* has **ráska** for *rasiki*.

Examples of derivative adjectives in *ra-siki*:

Otoko, man; *Otoko-rásiki óana*, a manly woman.

Onnago, woman; *Onnago-rásiki otoko*, a womanish (effeminate) man, = *onnano yau ni okonái-másu otoko* ¹⁾, i. e. a man conducting himself like a woman.

Warabe, *Warambe*, boy; *Warambe-rásiki*, boyish.

Ko-domo, child; *Kodomo-rásiki*, childish. *Kodomo-rásiki hanási*, childish-talk. *Ko-domo no yau nárú*, childlike.

Kimi, gentleman; *Kimi-rásiki*, playing the gentleman.

Dai-miyyu, = great name, imperial prince; *Dai-miyyu-rásiki hátamoto*, a vassal, who plays the prince.

Baka, fool, madman; *Baka-rásiki*, stupid, foolish; *Baka-rásiki koto*, stupidity, folly.

Uso, gossip, untruth; *Uso-rásiki*, trifling.

The derivative *Fití-rásiki*, from *Fito*, man, answers formally indeed to „human,” must however, with a view to the examples quoted, have a signification, by which it is only applicable to a not human being, that acts humanly ²⁾.

Also words of Chinese origin are compounded with *rásiki*, e. g.

Kou 功, merit; *Kou-aru waza*, = a merit being deed, a deed, that really is meritorious. — *Kou-rásiki waza*, an apparently meritorious deed.

Ri-kou 利 口, whetted mouth or tongue, eloquence. — *Rikou-nárú fito*, an eloquent, witty (but not blunt) man. — *Rikou-rásiki fitó*, a man, who plays the witty person or the orator.

Ai 愛, kind; *Ai-rásiki*, amiable.

Ka-wai, proper 可 愛 *Ka-ai*, kind, agreeable. *Kawai-rásiki*, amiable, lovely.

Ka-wai-rasiku naki koto, ungraciousness.

Bin-bou 貧 乏, poverty; *Bin-bou-rásiki*, poorly.

¹⁾ Thus Mr. Oono Y, when requested to describe the meaning of *Onnagorasiki otoko*, defined it.

²⁾ We know this word alone from a Vocabulary, in which it was translated „menschlikerwijze.”

§ 19. Derivative adjectives in **beki**.

Placed after the attributive form of a verb **beki** (可^キキ) signifies, that what the verb expresses may, can, must and shall happen. The predicate form is **bési**, the adverbial **békū**. — *Onna kono t'waza wo sū-bési*, women may, can or will do this work — *Kore wa onna no sū-beki tewaza nari*, this is a work to be done by women. — *Sū-beki*, = being allowed or able to do, is here conceived in an active sense, whereas the genitive *onna no* precedes as definition. Compare page 97 § 8. VI. — *Fitō-bitō kono tama wo tattomā*, every one values this jewel highly. — *Kore wa fitō-bitō no tattoma-beki tama nari*, this is a jewel, which every one may, can and shall value highly.

In the chapter on the verbs we shall refer again to *Beki*.

§ 20. Derivative adjectives in **naki**, = without, ...less, indicating the want of that, which is mentioned in the radical word.

Na-ki 無^ナキ, in the conversational language **Nai**, from the radical word **Na**, = not, used substantively means „the good for nothing” or „something good for nothing,” = nothing, e. g.: *Fito wo nai ga siro ni su*, to consider a person as good for nothing (of no value). *Nai ga* is genitive.

Used attributively it means „not existing:” *Naki-fitō* is a not existing man, one deceased: *Nai-mono*, a good for nothing, a not existing thing, a nothing. — *Fitō no naki-koto wo kiku*, to hear of a person's not existing (his death).

When *Naki* is preceded by an attributive definition of what does not exist, it answers to the suffix ...less. — *Tsikāra-naki* or *Tsikara no naki yumi*, a powerless bow.

The predicative form **Nasi**, in the conversational language **Nai**, means the not being at hand of anything, be it thing or circumstance. — *Kono yumi wa tsikāra nasi*, this bow is powerless. — *Icgu-ga-sima fitō nasi*, the sulphur island is without inhabitants. — *Ari nasi wo toru* 問^アフ 有^{アリ} 無^{ナシ}, to inquire about the existence or non-existence of a thing.

Adverbially **Nākū** (無^ナク), in the conversational language **Ngu**, **Noo** (ナウ。ナフ。ノウ。ノフ)。 — Thence the continuative verb *Nakari* (= *Nākū* + *ari*), not to exist. — *Nāku nari*, to go to nothing, to die. — *Naku si. su*, to be without..., to want.

Na and the forms derived from it will be found treated more diffusely in the chapter on the verbs.

§ 21. Adjectives with the negative prefix **Na**, or the Chinese **不** **Fu**.

Na, with negative power comes before adjectives as well as substantives, and causes them to express the contrary. This use of *Na* peculiar to the old language has been preserved in expressions as: *Na-yumi*, = no rest (**不安**): *Na-yi* (+井), = no seat, for „earthquake” (**地震**); *Na-ivi zo*, = not speak, = be silent!

The Chinese **不** **fu**, = not, as a pure negative prefix to Japanese words expressive of quality has also got into use. To the few compounds of that nature belong:

Fu-de-ki **不** **出** **来** ^キ, mis-chance, bad-growth. *De-ki*, to proceed. to be produced.

Fu-nari **不** **實** ^{ナリ}, bad growth. — *Fu-nari no tosi*, a bad year.

Bu-nari-naru **不** **形** ^{ナリ} + **ル**, misshapen: *Nari*, shape.

Fu-katt-i-naru **不** **勝** ^カ **手** ^テ + **ル**, uncomfortable, disadvantageous: uneasy; *Kátte*, the winning hand.

Fu-mi-motsi-naru **不** **身** ^ミ **持** ^ツ + **ル**, behaving badly; *Fu-mi-motsi*, bad behavior, Fr. *inconduite*; *Mi-motsi*, behaving as it should be.

Fu-ratsi no **不** **埒** ^{ラチ}, extravagant; absurd: improper, irrational; from the Chinese *Liuě* (**埒**, vulgo **埒**), after the Japanese pronunciation, *Ratsi*, limit, fence. — *Fu-ratsi no koto*, what goes beyond limits. — *Ratsi mo naki zon-zì yori* **埒** ^{ラチ} **モ** **ナ** **キ** **存** ^ゾ **寄** ^{ヨリ}, an irrational opinion.

Fu-sai-vai-naru **不** **幸** ^{サイ} **ビ** + **ル**, unprosperous; *Sai-vai*, prosperity. luck, blessing; from *saki*, development, and *javi*, growth.

Fu-si-arasi-naru **不** **仕** ^シ **合** ^ス + **ル**, not lucky; from *Si-arasi*, chance.

Fu-sugurete imasu **不** **勝** ^ス **レ** **テ** **イ** **マ** **ス**, not excellent, not being particularly well.

Fu-tsu-gau-naru **不** **都** ^ツ **合** ^ダ + **ル**, unfit, inconvenient, incongruous; from the Chinese **都** **合** ^ダ, = altogether, the sum; thence *Toki no tsu-gau ni yori*, according to the time.

More numerous are the compounds with **不** **fu**, which, adopted from the Chinese, and sanctioned by use as classical expressions, have penetrated even to the language of daily life.

As attributive definitions prefixed to Japanese words, they occur with the suffixes *no* or *naru*; e. g.:

不^フ 和^ワナル, discordant.不^フ 幸^{コウ}ナル, disastrous.不^フ 孝^{コウ}ナル, unchildlike.不^フ 足^{ソク}ナル, insufficient, not enough.不^フ 快^{カイ}ナル, indisposed.不^フ 堅^{ケン} 固^コナル, indisposed, not well.不^フ 作^サ 法^{ホウ}ナル, unfashionable.不^フ 斷^{ダン} 嗾^{ソウ}, unceasing gossip.不^フ 朽^{コウ}ノ 親^{シン} 睦^{ムツ}, imperishable friendship.不^フ 意^イ 難^{ナン}, unforeseen difficulty.不^フ 圖^ド シテ, unexpectedly, by chance.

If the pure negative 不^フ, of similar expressions is superseded by 無^ム (*bu*, = without), the meaning of the word undergoes a considerable modification, which is still frequently lost sight of. 不^フ 礼^{レイ}ナル *Fu-rei-naru*, is uncourtly, and equal to coarse, clownish. 無^ム 禮^{レイ}ナル, = „without ceremony,” and may also be rude behavior, which does not wound. 非^ヒ 礼^{レイ}, is a behavior, antagonist to the nature of politeness, thus misbehavior. 不^フ 時^ジ *fu-zi* is untimely, i. e. not at the time fixed; 無^ム 時^ジ, without fixed time, i. e. always; 非^ヒ 時^ジ, wrong-time, the improper time, the time at which something may not happen.

§ 22. Adjectives with a previous definition.

Nouns, prefixed to an adjective as definitive, form with it a compound word, provided they are not characterized as an attributive addition by the termination *no*. — *Te*, hand; *Naga*, long; *Te-naga zaru*, long-armed ape. — *Kutsi*, mouth; *Omoki*, heavy; *Kutsi no omóki fütó*, a man heavy of mouth or tongue.

Examples.

Inisihé imá no na-takáki fütó, High named (celebrated) persons of old and new times.

Te-baya, asi-faya, = of hand quick, of foot quick; quick-handed, quick-footed.

Kotoba-fayasi, he is ready of speech. — *Kotoba-osi*, he is woody. — *Kutsi-jirósi*, broad-mouthed. — *Me-akáki*, red-eyed.

Mimi-tóki fütó, a man, sharp of ears, a quick-hearing man.

Fara-bütó, thick of belly, a paunch-belly, name of a fish.

Faráka úwó (for *fara-aka úwó*), a fish red of belly, the red-belly.

Omó-siróki, white or clear of countenance, friendly.

Mono-koye no naki yo, a night without sound, a dead night.

Kokóro-ne no jiróki kotoba, a word ample of meaning.

Kokóro-ne no waruí fütó, a man bad of disposition.

Ke-no ara-mono, ke-no niko-mono, rough haired beings, soft haired beings.

§ 23. The definition, that the quality in any object in full or relatively full measure is met with, is expressed by adverbs or definitions equal to them, which precede the adjective; as such are worthy of notice:

1. **Ma**, 眞^マ. 眞^マ. in conversational language generally **Man**, = effectively, really; genuine unadulterated. indicates the full measure of the quality. **Ma-naka**, or **Man-naka**, 眞^マ 中^{ナカ}, the just middle. — *Yuni no ma-naka wo tōru*, just the middle of the bow to seize, to seize the bow just in the middle. — *Man-naka no iya*, the middle house, standing between two others. —

Mán-firaki 眞^マ 平^{ヘイ}, quite level, even.

Mán-márukí 眞^マ 圓^{エン}, quite round.

Má-yásuki 眞^マ 安^{ヤス}, quite easy.

Má-siróki 眞^マ 白^{シロ}, quite white, snow-white.

Má-karóki 眞^マ 黑^{クロ}, quite black, jet-black.

Ma, = effectively, really, variation of *Mi* (實^{ジツ}), is the same radical word, that occurs in *Ma-koto* (眞事。眞言), = reality, truth. *Ma-gokoro*, an upright heart: *Masa*, truth; *Masa-siki*, = really.

2. **Itsi-dan**, 一^{イチ} 段^{ダン}, a whole piece, adverbially: wholly. — *Itsi-dan ntsúkúsiki ōno*, a woman in all respects beautiful. — *Itsi-dan kek-ku náru*, in all respects excellent.

3. **Ikani mo**, = however, in all respects. — *Ikani mo tsisaki*, as small as possible. — *Ikani mo tayásuki*, as easy as possible.

4. **Zúi-bun**, 隨^{ズイ} 分^{ブン}, = comparatively, so much as possible. — *Zúi-bun fayóká*, pretty early; is also used with the signification of „very early.”

§ 24. Absolute comparative.

Adverbs which, expressing a higher degree of the quality, come before the words of quality, are:

1) **Mo**, 最^モ. vulgo 最^モ, yet, yet more; to be distinguished from *Ma*, = real, with which it frequently mutates.

Mo-yásuki 最^モ 安^{ヤス}, easier.

Mo-gami 最^モ 上^{ウエ}, higher up.

Mo-sotto 最^モ 些^サ, yet less.

Mo-fayá 最^モ 早^{ハヤ}, still quicker or earlier; already.

Mo-sukosi 最^モ 少^シ, yet a little.

Mo-sukosi saki ni, still rather earlier; just now. — *Kore wa amiri tsisai*. *Mo-*

sūkosi ookii no wo *O mise* ¹⁾, this (case) is too small. Let me see one rather larger.

2) **Ooki ni**, 大 ^{オキニ}, greatly, very. — *Ooki ni jurūki*, very antique. — *Ooki ni arāki*, very rough.

3) **Sūkosi**, 少 ^{スウシ}, little, in slight degree. — *Sūkosi takui tokoro*, a place high only in a slight degree.

4) **Nao** 猶 ^{ナオ}, old-Jap. **Nao** 猶 ^{ナオ}, once more so..., still more. — *Sore de nao yokū nari*, thereby it becomes so much the better. — *Sore dake nao yorōsui*, it is so much the better.

5) **Iyá** or **iyó**, also **yá** or **yó**, 彌 ^{イヤ}. 彌 ^{イヨ}. 彌 ^{イヤ}. 彌 ^{イヨ}, = once more so..., farther, more; to be distinguished from *iya*, no. — *Iyá taka yama*, the mountain once as high. — *Iyá medzürāsiki*, still more interesting.

6) **Iyá-iyá** or **iyó-iyó**, 彌 ^{イヤ} ヲ 彌 ^{イヨ} ヲ, 彌 ^{イヤ} ヲ 彌 ^{イヨ} ヲ, more and more; in the conversational language *Iyá ga ūyē ni* also. — *Iyó-iyó fūkaki*, still much deeper.

7) **Másū-másū**, 益 ^{マス}, more and more. — *Riyū-kōku no mázivari másu-másu útsukú nári*, the intercourse of both the empires extends more and more.

§ 25. The relative or real comparative.

1. If a quality be attributed to one object in the same measure as to another, the likeness, if it is quantitative, is expressed by **Fodo**, if it is qualitative by **Yguni**. **Fodo** (程 ^{ホド}) means quantity, **Yguni**, or **Yooni** (様 ^{サマ}), in the manner.

Nami wa yáma-fodo takasi, the waves are as high as mountains. — *Nami wa yuki no ygu ni sirósi*, the waves are white as snow. — *Yama-fodo*, = size of mountains, and *Yuki no ygu ni*. = in the manner of snow, are here adverbial definitions, which, as such, precede the words of quality *takasi* and *sirósi*. The particle *wa*, vulgo *wa*. is here necessary to separate the subject *nami* from the following substantive (*yama*, or *yuki*), which, as subordinate definition, belongs to the predicate word of quality.

San ri fodo toósi, it is so far as three miles. — *Isiygu ni kataki*, = stony hard, i. e. so hard as stone. — *Zen fodo tai-sětsū nárū mono wa nasi*, 無 ^{ナシ} 善 ^{ゼン} 程 ^{チョウ} 大 ^{ダイ} 切 ^{キョウ} ナル 者 ^{モノ} ハ, there is nothing so important as virtue; in the conversational language: *Zen fodo tai-setsu na* (or also *tai-zi ta*, 大 ^{ダイ} 事 ^ジ タ) *mono wa nai*.

¹⁾ *Shopping-Dialogues*, p. 2.

2. If a quality is ascribed to one object in a higher degree, than to another, with which the comparison is made, the latter is considered as the point of departure in the ascription and, as such, characterized by the termination **yori** (out), immediately precedes the word of quality, which does not assume a comparative form: thus *Nami va iya¹ yori takusi*, = the waves are from houses out high, i. e. the waves are higher than houses. In this form of speech also the isolating particle **va** or **wa** is indispensable.

The Mongolian and Mandju, in respect of the comparative, follow the same way ¹⁾. To the expression: „The horse is higher than the sheep,” is equivalent in Japanese the expression: *Mōma va futsūzi yori ooi nari* (馬^{ウマ}ハ 大^{オホ}ニ 於^ニ 羊^{ヒツジ}也^{ナリ}), = the horse — from the sheep out high is: in Mongolian *Morin anu chonin etse jeké*.

Examples.

Mo va kou-moo yori karosi (命^{イノチ}ハ 輕^{カサ}ニ 於^ニ 鴻^{カウ}多^タ 毛^{モウ}多^タ), the life is lighter than down. — *Ookami vá yama-inu yori takesi*, the wolf is bolder than the wild dog. — *Olandu-fané wó Too-sen yori saki ni tsiyūku-gun su*, the Dutch ship lands earlier than the Chinese. — *Kokūrtóru yori arataruru va nasi*, = something more manifest than the hidden, is there not, there is nothing more manifest, than the hidden. — *Riwo kirumute*, Tin-ka wó osāmāru-koto va — *siyu yori ooi-nōrā va nasi*, what concerns the forming of the understanding, and the government of the state, there is nothing greater than the doctrine of CONFUCIUS. — ...yori sākisiku naru, less becoming than...

Remark. No comparison is contained in the sentence: *Kono sākayori tsutsi fiki²si*, = the land (*tsutsi*) is of this steepness off low; as the words „of this steepness off (*kono saka yori*)” are an attributive definition of „land (*tsutsi*),” and not of the word of quality „low (*jiki*).”

The relative comparative may also be defined by means of one of the adverbs (§ 24), which indicate a higher degree of the quality; e. g.: *Wasi va kuma-taka yori mata-mata ooi nari*, the eagle is twice as big as the bear-falcon (the horned falcon). — *Kuma-taka va me-o no dai-siygu mina taka ni onáziku*, *taka yori ooi-naru koto san bai seri*, with the bear-falcon (*Spizaidos orientalis*) the size of the female and the

¹⁾ Compare I. J. SCHMIDT, *Grammatik der Mongolischen Sprache* St. Petersburg, 1831. S. 39 — CANON DE LA GABELENTZ, *Élém. de la Grammaire Mandchoue*, 1832 page 56 — *Characteristie der hauptsächlichsten Typen des Sprachbaues*, von Dr. H. STEINTHAL Berlin, 1860 page 200

male generally is as with the hawk; his size (*ooinaru koto*) with relation to (*yori*) the hawk amounts to threefold (*san bai*); i. e. it is thrice as big as the hawk.

The object, with which the comparison is made, is also isolated by **va**, when the word expressive of quality does not immediately follow it, but is separated from it by a subordinate adverbial definition; e. g.: *Kono iye yori va mata takasi*, is as high again as this house. — *Kono iye yori va nao takasi*, is yet higher than this house.

If the object, with which the comparison is made is something which either has remained without notice, or is not expected, then it is characterized by the suffix **mó** (= also, even). *Kore yori mó oosi*, more than this also, or more than even this. — *Fayábúsá to iwu tori va taka yori mó jáyási*, the bird, called *Fayábúsá*, or the quick flier (it is the noble falcon) is fleetier than even the hawk. — *Kono fitówa are yori mo nao gakusiya de ari* ¹⁾, this man is more learned than even he. — 草^{クサ}木^キノ花^ハズ形^{カタ}ハ牡^{ウシ}丹^ニヨリ大^{オホ}ナニ物^{モノ}ハナシ *Sgu-móku no kwa-kiygu va Botan yori ooi-náru mono vá nási*, among the flowers of the vegetable kingdom there is none bigger than the piony.

Verbs also, which express a more or a less, such as **Mási**, **Masári**, **Masá-reri** (愈^ユ多^タ。勝^{カチ}。優^ユ), = to be more, to excel (*praestare*); **Otóreru** (劣^セ。下^カ), = to be less, are used in the forming of comparisons; e. g.: *Idzure ga nandzi ni masáru* (孰^{ナニ}愈^ユ於^ニ汝^ニ), who is more than you? — *Kono kuni ni masárite takó-rano órá kuni* (愈^ユテ茲^ニノ國^ニ而^ニ有^ニ寶^ノ國^ニ), a country better than this country and rich in treasures. — *Ware ni masáreru*, he has excelled me. — *Siro-mayu-kariko ni masáreru mono va nási*, there is nothing, that surpasses the silkworms of white cocoons. — *Fitó ni ótóru*, to be less than others.

Remark. When in the saying: „It is better not to go, than to go,” deviating from the usual order of words, according to which one would be obliged to say „*Yukáná va* (the not going) *yuku yori* (than the going) *masi* (is better),” is expressed by *Yuku yori va yukáná gá mási*, a rhetorical inversion takes place, to make it appear, that the predicate „it is better (= Lat. *praestat*)” is of the most importance. Therefore the subject *yukáná*, as a subordinate definition precedes the predicate, but is emphatically characterized by **ga**, whereas the *yuku yori*, contributed to the comparison,

¹⁾ Compare RODRIGUEZ *Éléments*, p. 80.

isolated by *va*, is placed in front. Compare what is said on this subject, on page 64.

The poet supersedes *yori va* by *kara koso* or *gara koso*; e. g.:

Ute miyo! Fana no sodatanu sato rá nási.

Kokóro gúra kósó mi va íyasikere ¹⁾.

Plant and look! There is no village where flowers do not come up.

My outside is worse than my heart.

§ 26. The absolute superlative.

The absolute superlative is expressed by one of the abverbs, which imply the highest degree of the quality and precede the word expressive of quality. The adverbs are:

1) *Fana-fáda*, or *hana-háda*, 甚 ^{ハダ}, very; old-Japanese *Fota-játa*, from *jatu*, yet again. — *Fana-fáda tukaki*, very high. — *F. sebáki*, very narrow. — *F. tóká-san náru*, very plentiful. — *Tsubune tobi-kakeru koto juna-fada jayá-si*, the flight of the swallow is very quick. — *F. tui-sétsá ni omócu*, to consider of the most importance.

2) *Mottomo*, 最 ^{モトモ}. 甚. 尤, originally *Mótomó*, utmost, quite. — *Aka-kane no nari mottomo yorósiku, itátte mare nari*, as to the standard of copper (the coin) is quite good, it is however extremely rare.

3) *Ito, ito-ito*, 最 ^{イト}. 太. 彌. 甚. 痛, very. — *Ito yúsuki*, very easy. — *Ito ósiki fimé*, a very lovely girl.

4) *Itátte*, 至 ^{イト}, the gerund of *itári*, = arrive at the place to which one will come; as adverb complete, entire; utmost, highest. — *Itatte yorósi*, it is quite good. — *Itatte jayáku*, very early. — *Sasakura kotatsi itatte tsuisóku sité koyé ooi nari*, the wren is in form very small, yet in voice strong. — ...to *kokóro-yuru rá makoto ni itatte oróka nari*, mean that.... is indeed utterly stupid. Instead of it place the inversion: *makotoni oróka nó itári nari*, = is indeed the highest point of stupidity, if the logical accent is to be placed on *itári*. — *En-in ainari ki-no-doku no itári ni soro*, 延 ^ノ 引 ^シ 相 ^シ 成 ^リ 氣 ^キ 毒 ^ノ 至 ^シ ^ニ ^シ ^ロ, delay is the summit of vexation.

The Chinese 至 ^シ *si*, = *itátte*, also is used to express the superlative, and that in composition with Chinese words; e. g.:

¹⁾ A leaf in an album, written by FLAC-SAVA, 1862

至^シ極^ゾ, *si-gôku*, top-point, utmost.

至^シ善^ゾ, *si-zen*, highest good, perfectly good.

至^シ妙^ゾ, *si-beo*, excellent.

至^シ要^ゾ, *si-you*, needful in the highest degree.

5) **Meppo** (メツポウ), which is said to be in use with the signification of „most,” but only at Yêdo, is known to us only under the form of *Meppou-nôru*, as synonym of *Mono-osôre sênû*, = caring for no danger, fearless, bold.

6) **Itsi no**, 一^チ, first: **Dai-itsi no**, 第^{ダイ}一^{イチ}, = the first. — *Tsuruga kita-kuni itsi no yoki mindô nari*. *Tsuruga* is the first good (the best) harbour in the northern provinces. — *Nippon itsi no takeki mono*, the bravest man in Japan. — On the other hand *itsi* stands for *ûtsi*, = blow, in *Itsi jûyôku*, = quick as the lightning. — *Ten-ka dai-itsi no gaku-siûa*, the first scholar in the empire.

7) **Itsi-ban**, 一^チ番^{バン}, = first rank (see § 31. 1)). — *Itsi-ban yorôsiki*, the very best.

8) **Sûgurête**, 特^{トク}越^ゲ, excelling, surpassing. — *Sûgurête medzurâsiki*, most interesting.

9) **Kitsûku**, **kitsuu** (酷^{キツ}), heavy, very. — *Kitsuu sui mono*, something very sour.

Very common also, are the following Chinese compounds with 最^{サイ}, **Sai**. = very, utmost, which express a superlative:

最^{サイ}上^{ジョウ}, uppermost, best.

最^{サイ}中^{チュウ}, middlemost.

最^{サイ}下^ゲ, lowest, least.

最^{サイ}初^{ショ}, very first, first begin-

ning.

最^{サイ}頂^{テイ}, the highest.

最^{サイ}前^{ゼン}, first: with relation to time.

= just now, presently, a few moments ago.

最^{サイ}勤^{キン}, most diligent.

§ 27. The relative superlative.

The relative superlative is characterized in that, that the objects surpassed are expressly named, and this naming, whether in the genitive, or in the local, is placed before the word expressive of quality, by way of a definition, and thus subordinate to it. The brighter of (or among) the stars is, after the Japanese manner of speaking, the brightest of (or among) the stars. *Fosi no* (or *Fosi no naka ni*) *akiraka naru va*.

Examples. *Karasi jazikami va na no tattoki nari*, mustard and ginger are the principal of vegetables; or: *Na no tattoki va karasi jazikami nari*, the principal

among the vegetables are mustard and ginger. — 藥^ヰ之^ノ中^{ナカ}之^ノ勝^{マサ}
[劣^ワ] ^レル者^ヲ, *Kūsuri no naka no masáreru* [otóreru] *mono*, the best [the least]
among the medicines.

勝^{マサ}最^{モトモ}諸^{モロ}佛^{ブツ} *Buppoo wa moro-moro no nori no nakani motomo sara ni*
爲^{イマス}ノ法^{ハフ}法^{ハフ} *sugurete imásu* ¹⁾, the Buddha-doctrine is among all
殊^サ中^{ナカ}於^ニ *doctrines the most excellent.*

§ 28. The excess in a quality is expressed by:

Amári, 餘^ア. 余^ア, = excess, adv. excessively, too... — *Tsikarano amari*,
excess of strength. — *Amári jin*, excessive money. — *Kore wa amári tsiisai*,
是^{コレ}余^ア小^{チイ} ²⁾, this is too small. — *Kore wa amari nagai* ³⁾, this is
too long. — *Kore wa amari iro ga koi* ⁴⁾, this is too dark of color. — *Kore wa*
amari dzi yai ga átsui ⁵⁾, this is too thick of stuff.

Yo-fodo, 余^ア程^ホ, = excess, excessive, too..., = *Amári*. — *Sore de wa*
yo-fodo takáku nari-masu, 夫^{ソレ}テ^テ余^ア程^ホ高^{タカ}直^ナナリマス ⁶⁾, then it
becomes too high (too dear). — *Yo-fodo osói* ⁷⁾, it is too late.

¹⁾ *Nippon-ke*, Vol 19, page 25 verso.

²⁾ *Shopping-Dialogues*, page 2.

³⁾ page 8

⁴⁾ page 23.

⁵⁾ „ page 24

⁶⁾ page 37

⁷⁾ page 41

CHAPTER IV.

NUMERALS.

The Japanese language has its own numerals; but with the introduction of the Chinese system of measures, weights and reckoning of time, the Chinese numerals and the Chinese marks of number came early and generally into use. Therefore one has to do with two sorts of numerals, with the Japanese and with the Chinese. The Japanese are connected with Japanese words, and the Chinese with Chinese.

§ 29. The ancient Japanese cardinal numbers are:

ヒト, Fító (F'tó , H'tó) . . . one.	コノ, Kōkónó nine.
フタ, Fütá (F'tá) two.	トヲ, Tóo , = once ten.
ミ, Mi three.	ソ, So , ten, termination of tens.
ヨ, Yo four.	モハ, Momo hundred.
イツ, itsú five.	ホ, ..fo , ..vo , as termination of hundreds.
ム, Mü , Muyu six.	チ, Tsi thousand.
ナニ, Nānā seven.	チロツ, Yōrōdzū ten thousand.
ヤ, Yā eight.	

The vulgar man says for *Hító* (1) and *Kokono* (9), by way of abbreviation, *Hi* and *Koko* al-o. Oral communication by *oono* 一

These radical forms are used in the forming of compound words in which, according to the principle fixed in § 9. I. A., the idea of number is supposed to be already combined with the object. e. g.:

Fító-vi no fána. = one day's flower. — *Fító-go no sake*, — one night's rice-beer. i. e. *sake*, that is only one night old. — *Fító-fána*, one-flowered.

Fütá-go, a twin. — *Fütá-gokóro*, a double heart. — *Fütó-nari*, an hermaphrodite. — *Fütá-oyá*, the parents. — *Fütó-tóbi*, twice. — *Fütá-ua nó sima*, a two-named island.

Mi-ka, the day (*ku*), which has the number three as characteristic, the third day; also the period of three days (*triduum*). — *Mi-ka-tsuki*, = the third-day-moon, the moon of the third day. — *Mi-tose*, the year three, also the period of three years (*triennium*). — *Mi-küsü no kuyu*, = three-herbed pap.

Ya-mo, the square. — *Mu-tóse*, the year six, also the period of six years. — *Mu-tóse no*, six yeared. — *Naná-yána*, the Seven mountains.

Used as substantive numerals, the cardinal numbers from 1 to 9 take the suffix *tsu*, which just as the Chinese numeral-substantive 箇 (*ko*), with which in the most ancient writings ¹⁾ it is assimilated, means, originally, a piece of bamboo and, in a general sense, in the counting of articles, is taken for „piece, number” ²⁾. Consequently we have the following compound nouns:

<i>Fító-tsu</i> (<i>F'tóts'</i> , <i>H'tóts'</i>) . . one.	<i>Mü-tsu</i> six.
<i>Fütá-tsu</i> (<i>F'táts'</i>) two.	<i>Naná-tsu</i> seven.
<i>Mi-tsu</i> three.	<i>Yú-tsu</i> eight.
<i>Yo-tsu</i> four.	<i>Kókono-tsu</i> nine.
<i>Itsü-tsu</i> (<i>Its'ts'</i>) five.	

These numerals answer to the question: *Iku-tsu* (幾¹), how many pieces?

Fító-tsu-ja, a single leaf ³⁾. — *Mü-tsu-hána*, or *Mü-tsu no hána*, flowers to the number of six, being *Mütsü* characterized by the genitive termination *no* as a noun used attributively.

¹⁾ *Nippon-ku*

²⁾ When, in 1857, I published the *Proeve eener Japansche Spraakkunst* van DONKER CURTIS, I considered this *tsu* as the old genitive termination

³⁾ The name of *Acrostichum Lingua*

By combination with *ari* or *ori* (= to be), *Fító*, *Fútó*, *Mi* and *Yo* form the words *Fítóri* (獨^レ _リ), *Fútári* (二^レ 人^リ), *Mítári* (三^レ 人^リ), and *Yottári*, = individual, alone; — pair, both; — triad, three together; — four; — nouns, which are only applicable to persons, and thus are used as substantives, as well as attributively. — *Kun-si va sono fítóri wó tsutsüsímü*, the philosopher attends to his own person, himself alone. — *Iku-tári*, how many persons?

The tens: 10, 20 to 90, consist of the cardinal numbers followed by ツ, *so*, which means ten (just as *ty* in twenty). *Mi-so*, three ten, = thirty. If they are used as substantive numerals, they take as suffix, (instead of ツ, *tsu*) チ, *tsi*, which is only a modification of *tsu*, and for the sake of euphony also changes to チ^ハ, *dzi*. *Mi-so-dzi*, = thirty-number. *Mi-so-dzi no kána*, flowers to the number of thirty. Let this チ^ハ be distinguished from ズ^ハ *zi*, for *Misozi* means the age of 30 years (三^ニ 十^ノ 歳^シ).

The tens are:

Radical forms	Compounds with <i>tsi</i>
トツ, <i>Toó</i> , also <i>Tú</i> , contracted from <i>F'tóso</i> , = once ten.	トツチ, <i>Toó-tsi</i> , one ten.
(フタツ, twenty, not in use.)	フタチ, <i>Futá-tsi</i> , } ハタチ, <i>Fátá-tsi</i> , } two tens.
ミツ, <i>Mi-so</i> , thirty.	ミソヂ, <i>Mi-so-dzi</i> , number of thirty.
ヨツ, <i>Yo-so</i> , forty.	ヨソヂ, <i>Yo-so-dzi</i> , number of forty.
イツツ, <i>Itsü-so</i> (<i>its-so</i>), commonly:	イソヂ, <i>is-só-dzi</i> (<i>its-só-dzi</i>), number of
イソ, <i>I-so</i> , fifty.	fifty.
ムツ, <i>Mü-só</i> , sixty.	ムソヂ, <i>Mü-só-dzi</i> , number of sixty
ナ、ツ, <i>Nand-so</i> , seventy.	ナ、ソヂ, <i>Nand-so-dzi</i> , .. seventy.
ヤツ, <i>Yá-so</i> , eighty.	ヤソヂ, <i>Yá-só-dzi</i> , number of eighty.
コ、ノツ, <i>Kokonó-so</i> , ninety.	コ、ノソヂ, <i>Kōkōnó-so-dzi</i> , .. ninety.

モ、, *Momo*, a hundred; in combinations お, *-fo*, *-co*, *-ho*; thence *Yo-ro*, 400. —

I-ro, 500. — *Ya-ro*, 800; others we have not met with.

チ, *Tsi*, thousand; チ、, *Tsi-tsi*, thousands.

フタチ、, *Futa-tsi-tsi*, two thousand. — ナ、チ, *Nand-tsi*, nine thousand.

ヨロツ, *Yoró-dzu*, ten thousand. — モ、チ, *Momo-tsi*, a hundred thousand.

モ、ヨロツ, *Momo-yoródzu*, a hundred times ten thousand, or a million.

ヤホヨロツ, *Yavo-yoródzu*, eight hundred times ten thousand, or eight millions.

The Japanese numbers *Momo*, *Tsi* and *Yóródzu* are generally used in a general sense for many and all; *Momo-kusá*, all plants; *Tsi-tose*, many years; *Yóródzu no mono*, all things; *Momo-tsi-dori*, all birds ¹⁾).

If a numeral precedes another numeral in its radical form, then it is the attributive definition of such: *Mi-yotsu* is thrice four; *Miso-yotsu*, thirty times four.

Two and thirty, on the other hand, is expressed by *Misodzi amári* (or simply *mári*) *fútátsu*, i. e. a number of thirty *plus* a number of two. One counts thus:

Eleven. *Toó-tsi mári fútótsu*.

Twelve. „ „ *fútótsu* etc.

One and twenty, *Fútátsi mári fútótsu* etc.

Mú-só-tsi mári mǎtsú no kuni (六^ム十^ソ余^ツ六^ム之^ノ國^{クニ}), the six sixty and countries. — *Ya-fo yóródzu no kami*, eight hundred times ten thousand gods.

The saying: „It is more than 1792470 years, since the heavenly parents descended from heaven,” we find in the ancient chronicle *Nippon-ki* III. 2 verso, expressed by:

十	二	七	以	○
ソ	フ	チ	ヨ	○
ト	タ	ノ	ヲ	
セ	ト	ヨ	カ	
ア	セ	ロ	タ	
マ	ア	ト	ミ	
リ	リ	セ	ツ	
餘	千	十	逮	自
歲	ト	ヲ	于	天
シ	セ	ヲ	今	祖
ア	ア	コ	一	降
リ	リ	ノ	百	跡
	四	九		
	百	萬		
	ホ	ト		
	ト	セ		
	ア	リ		
	ナ			
	七			

Amatsu mi-oyó no ama-kúddári-másíte yóri konokata.

Momo yóródzu tose (100 × 10000 years) *amári*
nánáso yóródzu tose (70 × 10000 years) *amári kō-*
konó yóródzu tose (9 × 10000 years) *amári fútátsi*
tose (2000 years) *amári yo-vo tose* (400 years) *amári*
nánáso ²⁾ *tose* (70 years) *amári tosi ári*.

The numerals in *tsu* and *tsi* serve as nouns substantive and are also used, with or without the genitive termination *no*, as attributives. — *Kono sima va mi fútótsu ni site, omó yotsu ári*, = this island (the island of the four countries, *Si-kókū*) is of body a unit, and has of faces four in number.

¹⁾ *Momo-tsi-dori* is also the name of the thrush, that imitates the voice of all birds

²⁾ The original, printed with some worn out forms, has *nana* instead of *nanáso*,

§ 30. The Chinese cardinal numbers, after the Japanese pronunciation. The first column contains the number in full.

壹。	一 ^{イチ} 。	Itsi, Itsü (<i>its'</i>)	one.
貳。	二 ^ニ 。	Ni	two.
參。	三 ^{サン} 。	San	three.
肆。	四 ^シ 。	Si ¹⁾	four.
伍。	五 ^ゴ 。	Go (<i>nō, ngo</i>)	five.
陸。	六 ^{ロク} 。	Rokū, Rikū	six.
柒。	七 ^{シチ} 。	Sitsi (<i>s'tsi</i> , at Yédo <i>h'tsi</i>)	seven.
捌。	八 ^{ハチ} 。	Fātsi (<i>hātsi</i>)	eight.
久。	九 ^ク 。	Kiu, Ku	nine.
拾。	十 ^{ジウ} 。	Zi ²⁾ yu (at Yédo <i>dziū, džiu, dži</i> , Eng. <i>ji</i>),	ten.
百 ^{ヒヤク} 。		Fiyak' (<i>hyak'</i>)	a hundred.
千 ^{セン} 。		Sen	a thousand.
萬。	万 ^{マン} 。	Man (<i>ban</i>)	ten thousand.

The number of the tens, hundreds, thousands and tens of thousands is more definitely determined by the units preceding them, thus:

イッ ジユ,	Is-ziyū, ten.	ゴ ヒヤク,	Go-fiyak', five hundred.
ニ ジユ,	Ni-ziyu, twenty.	ロク ビヤク,	Rop-piyak', six hundred.
サン ジユ,	San-ziyu, thirty.	シチ ビヤク,	Sitsi-fiyak', seven hundred.
シ ジユ,	Si-ziyu, forty.	ハチ ビヤク,	Fap-piyak', eight hundred.
ゴ ジユ,	Go-ziyu, fifty.	ク ビヤク,	Ku-fiyak', nine hundred.
ロク ジユ,	Rok'-ziyu, sixty.	イッ セン,	Is-sen, one thousand.
シチ ジユ,	Sitsi- (<i>h'tsi</i>) ziyu, seventy.	ニ セン,	Ni-sen etc., two thousand.
ハチ ジユ,	Fatsi-ziyu, eighty.	イチ マン,	Itsi-man, once ten thousand.
ク ジユ,	Ku-ziyu, ninety.	ニ マン,	Ni-man, twice ten thousand.
イッ ビヤク,	Ip-piyak', one hundred.	ジユ マン,	Ziyu-man, 10 × 10000.
ニ ビヤク,	Ni-fiyak', two hundred.	ニ ジユ マン,	Ni-ziyu-man, 20 × 10000.
サン ビヤク,	San-biyak', three hundred.	ヒヤク マン,	Fiyak-man, a million.
シ ビヤク,	Si-fiyak', four hundred.	ニ ビヤク マン,	Ni-fiyak-man, two mill.

¹⁾ The numeral Si (4) is mostly avoided in composition with nouns, and superseded by the Japanese numeral *Yo* because *Si* also means "to die."

²⁾ The written form 十 would, in all respects, answer rather to the Yédo pronunciation, is however, in

By the suffixing additional numbers all possible numbers are expressed; thus: *Ziyu man itsi*, 100 001. — *Is-sen jâp-pÿyak' rokû zÿyu rokû nen*, the year 1866. The number is intended here as an attributive definition belonging to this year. If however the meaning is 1866 years, then the number is preceded by the adverbial definition **Oyôso**, 凡^ヲ (pron. ôyôssô), = in sum, together, and the number itself followed by a numeral substantive (see § 37). 凡^ヲ 六^ノ 年^ノ 間^ヲ. **Oyôso rokû ka nen no aida**, = within six years. The necessity of taking up *oyôso* in the translation, naturally disappears in every language, that has a plural.

To a Japanese word, the Chinese numerals are connected by the genitive termination *no*. — *Ziyu ni no iro*, twelve sorts.

§ 31. Ordinal numerals, the first, the second. As the most in use are:

1) The Chinese numbers *Itsi*, *Ni*, *San* etc., followed by 番^ビ **ban**, that means watch, and number. To the question 幾^ヲ 番^ビ, *Iku-ban*, = what number?, answer

一^ノ 番^ビ, *Itsi-ban*, number one, i. e. the first.

二^ノ 番^ビ, *Ni-ban*, number two, i. e. the second.

三^ノ 番^ビ, *San-ban*, number three.

四^ノ 番^ビ, *Yo-ban*, number four, exceptionally for *Si-ban*.

2) The Chinese numbers, preceded by 第^ノ **Dai**, = series; thus: 第^ノ 一^ノ, *Dai-itsi*, = one according to order, i. e. the first. — *Nippon-ki ken dai ni zÿyu sitsi*, = Japanese chronicle, volume 27, literally: 27 according to the order of the volumes. 第^ノ 三^ノ 子^シ. *Dai-san si*, the third son.

3) The compounds *Itsi-ban*, *Ni-ban*, *San-ban*, etc., preceded by 第^ノ **Dai**: thus *Dai-itsi-ban*, *Dai-ni-ban*, *Dai-san-ban*, first, second, third. — *Dai-yo-ban*, fourth, exceptionally for *Dai-si-ban*; so also *Dai-zÿyu-yo-ban* (14th), *Dai-ni-zÿyu-yo-ban* (24th).

With the genitive termination *no*, these three sorts of compounds become attributive.

If only two objects are to be counted, the difference is made by 前^ニ **Sen** and 後^ニ **Go**, before and after. If the arrangement is limited to three classes,

Japan itself, not yet adopted. — By a mutation of the French letters *j* and *y*, in the Supplement to **RODR.** Gr. from page 15 *you* is generally found improperly for *jou* (ten).

they are distinguished as the topmost, middle and lowest, by 上^ジ *Ziyoo*, 中^チ *Tsiu* and 下^ケ *Ge* ¹⁾, or as foremost, next and last, by *Saki*, *Tsugi* and *Ato* or *usiro*. — 上^ジ, 種^タ. 中^チ, 種^タ. 下^ケ, 種^タ is the seed of the first, second, third quality.

The first, with reference to the time, is expressed by ハツ *fātsū*, or ハジメノ *fazime no*, = first: *Fatsū-mono*, the firstlings, the first fruits: *Fazime no tosi*, the first year (of a period).

§ 32. The iterative numerals, once, twice etc., are:

Japanese, to the question:

Iku-tabi, 幾^{ナン} 度^ド, how often?

Fitō-tabi, once.

Fūtā-tabi, twice.

Mi-tabi, thrice.

Yo-tabi, four times.

Itsū-tabi, five times.

Mū-tabi, six times.

Nānā-tabi, seven times.

Ya-tabi, eight times.

Kōkōno-tabi, nine times.

To-tabi, ten times.

In numbers higher than 10 the Chinese numbers also are compounded with *tabi*, thus

Ziyu-itsi-tabi, eleven times.

etc.

Chinese, to the question:

Nan-do, 何^{ナン} 度^ド, how often? ²⁾

一^{イチ} 度^ド, *Itsi-do*, once.

二^ニ 度^ド, *Ni-do*, twice.

三^{サン} 度^ド, *San-do*, thrice.

四^ヨ 度^ド, *Yo-do*, four times.

Si-do, 4⁰.

五^ゴ 度^ド, *Go-do*, five times.

六^{ロク} 度^ド, *Rok'do*, six times.

七^{シチ} 度^ド, *Sutsi-do*, seven times.

八^{ハチ} 度^ド, *Futsi-do*, eight times.

九^ク 度^ド, *Ku-do*, nine times.

十^{ジュ} 度^ド, *Ziyu-do*, ten times.

十^{ジュ} 一^{イチ} 度^ド, *Ziyu-itsi-do*, eleven times.

etc.

Momo-tabi, 百^{ヒャク} 度^ド, a hundred times; many times. — *Tsi-tabi*, 千^{セン} 度^ド, a thousand times; many times. — *Tsi-tabi momo-tabi*, 千^{セン} 度^ド 百^{ヒャク} 度^ド, a thousand times and a hundred times; often. — *Tabi-tabi*, 度^ド マ^マ, as often.

Tabi, with which the Japanese cardinal numbers form a compound word, means journey; *Tabi-bitō*, a traveller.

¹⁾ The *yomi* *Kami*, *Naka*, *Sumo*, is in the case in question, according to the oral communication of a native of Yēdo, there at least, not in use.

²⁾ Also how many degrees, *Itsi-do*, 1⁰; *Ni-do*, 2⁰, etc

三^サ 四^ニ 度^ド, *San yo do*, three to four times; *San si do*, 3^o to 4^o.

By suffixing **Me** (目^メ), which means eye and, figuratively, mark, these iterative numerals become ordinal numbers, which with the genitive inflection *no* are also attributive. — *Iku-tabi-me*, 幾^{ナニ} 度^ド 目^メ, what number of times? — *Fitô-tabi-me*, or Chinese 一^{イチ} 度^ド 目^メ, *Itsi-do-me*, the first time. — *To-tabi-me no hanasi*, a story for the tenth time.

§ 33. The doubling or multiplying numerals, single, twofold etc., consist of the Jap. noun へ, *ve* or *he*, vulgo 工, *ye* or *e*, = fold (German *fach*), preceded by the Japanese cardinals. To the question *Iku-ye* (幾^{ナニ} 重^ヘ), = how manifold? answer:

<i>Fitô-yé</i> , single.	<i>Itsu-ye</i> , five-fold.	<i>Yá-yé</i> , eight-fold.
<i>F'tá-ye</i> , two-fold.	<i>Mû-yé</i> ,	<i>Kokôno-ye</i> , nine-fold.
<i>Mi-ye</i> , three-fold.	<i>Mû-vá</i> (obsol.),	<i>Tô-ye</i> , ten-fold.
<i>Yo-yé</i> , four-fold.	<i>Nánd-ye</i> , seven-fold.	<i>Fatá-ye</i> (obsol.), twenty-f.

Fitô-ye no fâna, a single flower (*flos simplex*). — *Ya-ye no fâna*, an eight-fold, i. e. a full flower (*flos plenus*).

The counting by pairs is expressed by the Chinese 倍^{バイ} (also 陪), *bai*, = double, pair. in connection with Chinese numerals, thus:

一 ^{イチ} 倍 ^{バイ} , <i>Itsi bai</i> , one (or a) pair.	四 ^シ 倍 ^{バイ} , <i>Yo bai</i> , four pair.
二 ^ニ 倍 ^{バイ} , <i>Ni bai</i> , two pair.	十 ^{ジュ} 倍 ^{バイ} , <i>Ziyn bai</i> , ten pair.
三 ^{サン} 倍 ^{バイ} , <i>San bai</i> , three pair.	百 ^{ヒャク} 倍 ^{バイ} , <i>Fiyaku-bai</i> , a hundred pair.

Instead of *bai*, 雙^{ソウ} *soo*, pair is also used. 一^{イチ} 雙^{ソウ} *Is-soo*, one pair.

§ 34. For sort numbers, as one sort, two sorts etc., serve the Chinese numbers compounded with the Chinese 種^{シュ} *siyu* (pron. *su*), which means sort, kind. They are, after the Yédo pronunciation:

イ シュ, <i>Is-su</i> one sort.	ロ ク シュ, <i>Rok-su</i> six sorts.
ニ シュ, <i>Ni-su</i> two sorts.	シ チ シュ, <i>H'tsi-su</i> seven sorts.
サン シュ, <i>San-su</i> three sorts.	ハ チ シュ, <i>Hátsi-su</i> eight sorts.
ヨ シュ, <i>Yô</i> (not <i>Si</i> -) <i>su</i> . . four sorts.	ク シュ, <i>Kú-su</i> nine sorts.
ゴ シュ, <i>Go-su</i> five sorts.	ト シュ, <i>Tô-sú</i> , etc. . . . ten sorts.

Ren-ziyak' *ca*, *wo no nagaki to mizikaki to no ni-siyu ari*, of the bird *Ren-ziyak* (*Bombyciphora*) there a two sorts: as well a long- as a short-tailed.

With the termination *no* these substantives are used attributively: *San-siyu no sin-too*, the spirit-service of three kinds.

§ 35. To express the distributive numbers, one at a time, two at a time, etc. are used:

1) the Jap. adverb 時々, *dzū-tsū*, pron. *dzts*, = at a time, preceded by the Jap. numerals *Fūtō-tsu*, *Fūtā-tsu* (= one piece, two pieces), or also by the Chinese numerals in connection with the object counted. *Dzūtsu* ¹⁾ is expressed by 宛. To the question *ikū-tsu dzūtsū*, 幾 宛, how many pieces at a time? answer:

Fūtō-tsu dzūtsū, 一 宛, one piece at a time.

Fūtā-tsu dzūtsū, 二 宛, two pieces at a time.

Nava wo fūtā-sudzi dzūtsū fūru, ropes are spun (*fāru*), two pieces at a time. As it appears, here the accusative *nava wo* (rope) is the objective direct to *fāru*, whereas *fūtā-sudzi dzūtsū*, by way of adverbial definition, is placed between the object and verb. — 一日 二 三 度, *Itsi-nitsi ni san do dzūtsu*, twice or thrice a day each time. — In accordance with this is the saying: *Āno otōko no kodomo ni Too hiyākū* (當 百) *wo itsi-mai dzūtsū O yari nasāre* ²⁾, = give to these boys a *Too hiyākū*, one piece at a time. 一 色 十 二 反 宛 有, *Fūtō-iro ziyu-ni tan dzūtsū ari-māsu*, of one and the same color, twelve pieces at a time are at hand. — 二 丈 八 尺 宛, 二 切, *Ni ziyoo fassak dzūtsū no fūtō-kire* ³⁾, two pieces of 2 ziyoo 8 sak at a time (= 28 Jap. feet).

One, two, three or four at a time, when persons are spoken of, is expressed by *Fūtōri dzūtsū*, *Fūtāri dzūtsū*, *Mitōri dzūtsū*, *Yottōri dzūtsū*. — *Ikutōri dzūtsū*, = how many persons at a time? (see § 29.) — *Ko fūnēni fūtōri dzūtsū noritaru fūnākatā roku-ziyu fodo kogi-kitōri*, sailor to the number of sixty, seated one at a time in a small boat, came rowing.

¹⁾ The common written form 宛 is incorrect, as it, according to the rule given on page 11, answers to *dzudzu*. Misled by indistinct examples in badly printed Japanese books we have in our *Sprachkunst* of 1857, page 64 improperly adopted *Fūtō-dzudzu* instead of *Fūtō-tsu dzūtsū*.

²⁾ R. BROWN, *Colloquial Japanese*, No. 171 — *Too hiyak*, i e. „a hundred (cash) worth,” inscription on the new Jap. bronze coin of the period *Ten-Ōo* (vulgo *Tempo*).

³⁾ *Shopping-Dialogues* p. 33

2) In the same manner, instead of *dzutsu Ate ni* (充^テ), the modal of *Ate* is used, which means an object, that is proportioned to another, and fully answers to it in respect of value or quality. We consider it equivalent to „per ration, in proportion.”

Iku-tsu ate ni, 幾^{ナニ}箇^コ充^テ =, how many pieces per ration?

Futó-tsu ate ni, 一^{ヒト}箇^コ充^テ =, one piece per ration.

Futá-tsu ate ni, two pieces at a time.

§ 36. Fractional numbers or broken numbers are expressed by means of Chinese ciphers and numerals. The denominator as genitive, indifferently with, or without *no*, precedes the numerator, thus 金^{キン}兩^{リョウ}ノ四^シ分^{ブン}一^{イチ}, *Kin-ryōo no si-bu itsi*, or *si-bu no itsi*, i. e. one of the four parts of a *Ryōo* gold, = a fourth *Ryōo* or $\frac{1}{4}$ *koban*.

半 ^{ハン} 分 ^{ブン} ,	<i>Ham-bun</i> , = the half part, the half.
三 ^{サン} 分 ^{ブン} 一 ^{イチ} ,	<i>San-bu itsi</i> , a third (part).
四 ^シ 分 ^{ブン} 一 ^{イチ} ,	<i>Si-bu itsi</i> , a fourth.
五 ^ゴ 分 ^{ブン} 一 ^{イチ} ,	<i>Go-bu itsi</i> , a fifth.
六 ^{ロク} 分 ^{ブン} 一 ^{イチ} ,	<i>Roku-bu itsi</i> , a sixth.
七 ^{シチ} 分 ^{ブン} 一 ^{イチ} ,	<i>Sitsi-bu itsi</i> , a seventh.
八 ^{ハチ} 分 ^{ブン} 一 ^{イチ} ,	<i>Fátsi-bu itsi</i> , an eighth.
九 ^ク 分 ^{ブン} 一 ^{イチ} ,	<i>Ku-bu itsi</i> , a ninth.
十 ^{ジュ} 分 ^{ブン} 一 ^{イチ} ,	<i>Ziyu-bu itsi</i> , a tenth.
十 ^{ジュ} 一 ^{イチ} 分 ^{ブン} 一 ^{イチ} ,	<i>Ziyu-itsi-bu itsi</i> , an eleventh.
百 ^{ヒャク} 分 ^{ブン} 一 ^{イチ} ,	<i>Fiyáku-bu itsi</i> , a hundredth.
千 ^{セン} 分 ^{ブン} 一 ^{イチ} ,	<i>Sen-bu itsi</i> , a thousandth.
一 ^{イチ} 万 ^{マン} 分 ^{ブン} 一 ^{イチ} ,	<i>Itsi man-bu itsi</i> , a ten thousandth.
一 ^{イチ} 万 ^{マン} 分 ^{ブン} 三 ^{サン} ,	<i>Itsi man-bu san</i> , three ten thousandths.

In broken numbers 分 is generally read *bu* instead of *bun*, and therefore often, but improperly superseded by 歩^フ, *bu*, the name of a superficial measure.

Mi-tsu itsi, *Mi-tsu ni* means one of three, two of three, properly of a number of three, being the denominator, which is expressed by a Japanese nu-

meral, the partitive genitive of the numerator expressed by a Chinese numeral. They count further:

Yo-tsu itsi, one of four.

Yu-tsu itsi, one of eight.

Itsu-tsu itsi, one of five.

Kokúno-tsu itsi, one of nine.

Mu-tsu itsi, one of six.

Kokúno-tsu fatsu, eight of nine.

Nand-tsu itsi, one of seven.

The division of a hundred by ten is called **Wari**, 割^{ワリ}, = splitting. — 一^{イチ} 割^{ワリ}, *Itsi wari*, = 10 per cent ($10\frac{0}{10}$). *Ni. san. si. go wari*, = 20. 30. 40, 50 $\frac{0}{10}$. *Ku wari. Zigu wari*, = 90 $\frac{0}{10}$, 100 $\frac{0}{10}$.

Bu, 分^{ブン}, vulgo chiefly 步^フ, is called the tenth part of *Wari*. 一^{イチ} 分^{ブン}, *Itsi bu*, = 1 per cent. *Ni. san. si. go bu*, = 2. 3. 4. 5 $\frac{0}{10}$.

Rin, 厘^{リン}, is the tenth part of *Bu*. 一^{イチ} 厘^{リン}, *Itsi rin*, = a tenth per cent ($\frac{1}{10}\frac{0}{10}$). And so further: *Ni. san. si. go rin*, = $\frac{2}{10}$, $\frac{3}{10}$, $\frac{4}{10}$, $\frac{5}{10}\frac{0}{10}$. 四^シ 割^{ワリ} 五^ゴ 步^フ 三^{サン} 厘^{リン}, *Si-wari go-bu san-rin*, = 45,3 $\frac{0}{10}$.

The definition, that the import duty of certain articles shall be paid for with 35 percent, in the *Regulations*, under which the Netherlands-Trade shall be carried on in Japan, belonging to the Treaty of the 18th Aug. 1859, edition of the Japanese text page 25 verso line 2. is expressed by 右ハ三割五分ノ運上ヲ納ムベシ. *Migiwa san wari go bu no un-zigun wo komete besí*, i. e. on the said articles a duty of 35 $\frac{0}{10}$ shall be paid.

§ 37. Numeral-substantives, or Numeratives.

Since the Japanese language, like the Chinese, is deficient in the grammatical distinction of singular and plural (see page 53 § 5), to distinguish what is enumerated as something in the singular, or in the plural as a repetition of singular objects, it must have recourse to certain names, which, joined to a numeral, express that the object, which is to be counted, is present as a unity so many times, as the numeral denotes. For „one cannon, six cannons.” the Japanese uses an expression answering to: „one-piece cannon, six-piece cannon,” in which case „one-piece” and „six-piece” have the value of an attributive definition to „cannon,” or, in its place, is found: „cannon one-piece, cannon six-piece.” The number of suchlike auxiliary names in Japanese is greater, than is really necessary. Considering objects in respect of their outward appearance, they are counted according to one or another noticeable characteristic, as stags, by heads, — fish, by their tails, — brooms and objects with

handles, by the handles. Hence has arisen a distribution of articles into classes, which are denominated either with Japanese or with Chinese names, and are usually indicated with Chinese characters. The Japanese names of classes are associated with Japanese numerals, the Chinese with Chinese. We have thus for „one piece of wood” either the Japanese expression 一本 *本* ^キ, *Fitú-moto no ki*, or the Chinese 一 ^ツ *本* ^キ *木* ^キ, *Ippon* (or also *Ippon no*) *ki*.

A list of these classes has been taken up in some Japanese Encyclopedias. under the head of 對 ^ツ 名 ^キ, *Tsui-meyō*, i. e. names which are used for pendants or matches: a denomination, which very justly describes the character of these words. The Japanese-Chinese dictionaries also contain lists of these words, being amassed, the Japanese under *Fitú* (one), the Chinese under 一 ^ツ. 一 ^ツ, *Itsi*, *Itsu*, but at the same time being mixed with words which indicate an idea of measure or of a quantity, as one grain of rice, one bale of rice. As the last mentioned properly belong to the names of the objects contained in the dictionaries, we limit ourselves here to those auxiliary names, which are alone used for fixing the idea of number, and them we divide into Japanese and Chinese.

I. Japanese Numeratives.

1. **Fasira**, 柱 ^ツ, post, column, for Kamis or gods of the Japanese myths. *Iku-fasira*, 幾 ^ツ 柱 ^ツ, how many (god)? — *Fitú-fasira no kami*, one god. — *Mi-fasira no kami*, three gods. — *Kono fitú-fasirara kuzéno kami nari*, both these are wind-gods. *Fitú-fasira*, here used substantively, includes alone the idea of „both.”

Applied to statues of Buddhist saints, *Fasira* is expressed by 軀 ^ツ, = statue. 釋 ^ツ 迦 ^ツ 佛 ^ツ 金 ^ツ 銅 ^ツ, 像 ^ツ 一 ^ツ 軀 ^ツ ¹⁾, one bronze statue of Śākya-Buddha.

The patrician compares himself with a tree (木 ^キ, old-Jap. *ko*), and counts the people, with whom he does not come in contact, as herbs (草 ^ツ).

2. **Kutsi**, 口 ^ツ, month, for the number of souls. Also *Muné*, breast.

3. **Kasira**, 頭 ^ツ, head, for stags and wild boars. — *Siká mi-kasira*, or *Mi-kasira no siká*, three stags.

¹⁾ *Nippon-ki*, XIX, page 25 verso.

4. **Fami**, 鑣₂, bit, for reined horses. — *Mme no jító-* (vulg. *jítótsu*) *jami*, one reined horse.

5. **Moto**, 本_モ。居, pale, seat, for hunting-hawks, which are held on perches; for trees.

6. **Fa, Wa**, 羽_ハ。ヅ, feather, wing, for birds. — *Kisino jító-wa*, one pheasant. Compare page 130, 7.

7. **○, 尾** _ビ, tail, for fish. — *Koi jítá-○*, two carp.

8. **Ori**, 折_ヲ, fragment, piece, for perch (*Tuci*), which are offered as a present, and from modesty are called a small piece.

9. **Sudzí**, 筋_ヅ, line (from *sumi*, ink and *dzi*, way), for things that are long and thin. — *Nara, Tódzúd, Tsuru, Obi jító-sudzí*, one line, one rein, one tendon, a girdle.

10. **Fira**, 張_ハ。枚, spot, stretched, for things which are flat and even. *Osi-gara jító-jira*, one piece of leather.

11. **No**, 幅_ハ, breadth, for rolls of writing. — *Maki-mono jító-no*, one roll.

12. **Ma**, 間_マ, room, for apartments. — *Ne-dokúro jító-ma*, one sleeping-apartment.

13. **Tomáya**, 苫_タ。屋_ヤ, vulgo *Tomai*, for warehouses. — *Kára jító-tomai*, a warehouse.

14. **Nagáre**, 流_ハ, stream, for rivers and waving flags. — *Fátá-nagáre kava* or *jata*, two rivers, two flags.

15. **Yeda**, 枝_ヱ, branch. — *Naginata jító-yeda*, one pike.

16. **Fúri**, 振_ハ, sway, for drawn swords. — *Katana jító-fúri*, one drawn sword.

II. Chinese Numeratives.

The scope of a Japanese Grammar excludes a complete list of this numerous class of words. For such we refer the reader, who wishes to see them all treated, to J. EDKINS, *Grammar of the Chinese Colloquial Language*, page 121 and further, and restrict ourselves here to those most in use.

In the union of the Chinese numerals with a successive numerative noun the Japanese spoken language allows itself a few modifications of sound, which arise as it were naturally from a rapid pronunciation, though in writing generally remain unnoticed.

The rule, which the spoken language follows in this respect is: if the enu-

merative noun begins with *k*, *s*, *t*, or with the labial *j* (*h*) and *p*, then the numeral unites itself more closely to it, and the final consonant undergoes an assimilation, which has been already illustrated on page 19.

<i>Itsu-k</i> ...	becomes	<i>Ik-k</i> ...	<i>San-f</i> ...	becomes	<i>Sam-b</i> ...
<i>Itsu-s</i> ...	"	<i>Is-s</i> ...	<i>Ziyu-k</i> ...	"	<i>Žik-k</i> ...
<i>Itsu-t</i> ...	"	<i>It-t</i> ...	<i>Ziyu-s</i> ...	"	<i>Žis-s</i> ...
<i>Itsu-f</i> ...	"	<i>Ip-p</i> ...	<i>Ziyu-t</i> ...	"	<i>Žit-t</i> ...
<i>Roku-f</i> ...	"	<i>Rop-p</i> ...	<i>Ziyu-f</i> ...	"	<i>Žip-p</i> ...

The combinations subject to assimilation are to be known by the numeral 一^フ; e. g. 一^フ 箇^カ, pron. *Ik-ka*.

No assimilation takes place, when the enumerative noun begins with one of the impure sounds *g*, *z*, *d*, which are pronounced as *ng*, *nz*, *nd*, or also with *m*, *n*, *r*, *y* and *w*. The characteristic of this class is the form 一^フ; e. g. 一^フ 枚^ヘ, *Itsi-mai*.

To the Chinese Enumerative nouns most in use belong:

1. 人^ニ, *Nin* (一^フ 人^ニ), man, for persons.

一^フ 人^ニ, *Itsi-nin*, = the Only, is applied to the Emperor (Mikado) alone. *Bon-si ni-nin*, two Bonzes. — 沙^シ 門^{モン} 十^{ジュ} 余^ヨ 人^ニ, *Siya-mon zūyū yo nin*, ten Shamans. — *San-nin no onna*, three women. — *Go-nin no kwai-koku-nin*, five foreigners; *Kwai-koku-nin go-nin*, foreigner five persons.

The conversational language uses for one, two, three or four persons the words *Fūtorī*, *Fūtāri*, *Mītāri* and *Yottāri* (see page 145). — *Fūtorino akindo*, one merchant. — *Fūtāri no sūi-fū*, two sailors.

2. 箇^カ. 個, by abbreviation 个 or 𠬞, *Ka* (一^フ 箇^カ), the most generally used enumerative noun, applicable to objects, which it is wished to characterize as individuals, as a piece, answers to the Japanese ツ, *tsu* (page 138). The counting according to the Yédo-pronunciation is:

<i>Ik-ka</i> , イツカ 1.	<i>Go-ka</i> , ゴカ 5.	<i>Ku-ka</i> , クカ 9.
<i>Ni-ka</i> , ニカ 2.	<i>Rok-ka</i> , ロクカ 6.	<i>Žik-ka</i> , ジツカ . . . 10.
<i>San-ka</i> , サンカ 3.	<i>Hīsi-ka</i> , シイカ 7.	<i>Žiu-ik-ka</i> , ジュイツカ . 11.
<i>Si-ka</i> , シカ 4.	<i>Hatsi-ka</i> , ハチカ 8.	<i>Žiu-ni-ka</i> , ジュニカ . . 12.

一^フ 箇^カ 所^{ショ}, *Ik-ka-sūyo*, a district (by counting). — 一^フ 所^{ショ}, *Itsu-sūyo* (*is-šo*), one and the same district. — 三^{サン} 个^カ 日^{ニチ}, *San-ka nitsi*, three days. — 三^{サン} 日^{ニチ}, *San-zitsū*, the day three, the third day. — 四^シ 𠬞^ノ 大^{ダイ} 寺^ジ, *Sika no Dai-zi*, the four great temples.

To show that a quantity counted is spoken of, the word **Oyoso** (〆), pronounced **ōyosso**, = in sum, together, is generally placed before the number. — 〆 十ヶ月, *Oyoso zigu-ka getsu*, ten months. — 〆 一年, *Oyoso ik-ka nen no aida*, the interval of one year (in counting), i. e. a year long.

3. 匹, **Fiki**, **Hiki** (一匹), objects, which are paired or given in pairs, as horses, horned cattle, some sorts of fish, such as perch (*Tui*), woven stuffs etc. The counting at Yédo is:

<i>Ip-piki</i> 1.	<i>Go-hiki</i> 5.	<i>Ku-hiki</i> (<i>s'ki</i>) 9.	<i>Hiap-pi-ki</i> 100.
<i>Ni-hiki</i> 2.	<i>Rōp-piki</i> 6.	<i>Žib-biki</i> 10.	<i>Sen biki</i> 1000.
<i>Sam-biki</i> 3.	<i>S'tsi-hiki</i> 7.	<i>Žiu ip-piki</i> 11.	
<i>Si-hiki</i> 4.	<i>Hātsi-hiki</i> 8.	<i>Žiu-ni hiki</i> 12.	

M'ma ip-piki, one horse. — *Sām-biki usi*, three oxen. — *Kinu ip-piki*, one piece of silk, of the length of 58 Jap. feet, or two pieces of 28 feet each.

4. 把, **Fa**, vulgo **Wa** (一把), handful, bunch. *Budoo*, *Dai-kon*, *Kari-kūsā*, *Wara itsi-wa*, a bunch of grapes, radishes, hay, straw. At Yédo they count:

<i>Itsi-wa</i> 1.	<i>Si-wa</i> 4.	<i>Hātsi-wa</i> 7.	<i>Žip-pa</i> 10.
<i>Ni-wa</i> 2.	<i>Go-wa</i> 5.	<i>Hatsi-wa</i> 8.	<i>Žiu itsi-wa</i> (<i>ip-</i>
<i>Sam-ba</i> 3.	<i>Rokū-wa</i> 6.	<i>Ku-wa</i> 9.	<i>pa?</i>) 11.

This enumerative noun is applied to birds also (except birds of prey), and then expressed by 羽, **Fa**, vulgo **Wa**, feather. — *Oo-sagi itsi-wa*, a heron (not to be confounded with *usōgi*, = hare). — *Ni-wa sira-sagi*, two white herons. *Sam-ba jibari*, three larks.

5. 尾, **Bi** (一尾), tail, for fish. *Koi*, *Fusu*, *Funa itsi-bi*, *ni-bi*, carp, white fish, stone carp one piece, two pieces.

6. 口, **Ku** (一口), mouth, for pots and pans.

7. 杯, vulgo 盃, **Fai**, **Hai** (一杯), a saucer as a measure of what is drunk; also a numeral-substantive for muscles. People count:

<i>Ip-pai</i> 1.	<i>Rop-pai</i> 6.	<i>Žiu ip-pai</i> 11.	<i>Ni-Žiu ip-pai</i> 21.
<i>Ni-hai</i> 2.	<i>H'tsi-hai</i> 7.	<i>Žiu ni-hai</i> 12.	<i>San-Žip-pai</i> 30.
<i>San-bai</i> 3.	<i>Hatsi-hai</i> 8.	<i>Žiu san-bai</i> 13.	<i>Si Žip-pai</i> 40.
<i>Si-hai</i> 4.	<i>Ku-hai</i> 9.	<i>Žiu si-hai</i> 14.	<i>Rok Žip-pai</i> 60.
<i>Go-hai</i> 5.	<i>Žip-pai</i> 10.	<i>Ni-Žip-pai</i> 20.	<i>Hiap-pai</i> 100.

Midzu ip-poi, a saucer or a glass of water. — *Tso ni hai*, two cups of tea.

8. 枚 ^ハ, **Mai** (一 ^ハ 枚 ^ハ), handle, anything single, leaf, for things thin and flat, as boards, paper, prints, coined silver, some sorts of fish etc.

9. 本 ^ホ, **Fon, Hon** (一 ^ホ 本 ^ホ), stem, stalk, handle, for trees, plants, in general things long and slender, which have the property of length, as a pencil (*Fude*), fan (*Oogi*), spoon (*Tsiga-siyōka*), whip (*Mutsu*), needles (*Fari*), salmon (*Sake*), etc. At Yedo, they count:

<i>Ip'-pon</i> 1.	<i>H'tsi-hon</i> 7.	<i>Žiu sam-bon</i> 13.	<i>Ni-žiu-ni hon</i> 22.
<i>Ni-hon</i> 2.	<i>Hatsi-hon</i> 8.	<i>Žiu si-hon</i> 14.	<i>San-žip-pon</i> 30.
<i>Sam-bon</i> 3.	<i>Ku-hon</i> 9.	<i>Žiu go-hon</i> 15.	<i>Si-žip-pon</i> 40.
<i>Si-hon</i> 4.	<i>Žip-pon</i> 10.	<i>Žiu rop-pon</i> 16.	<i>Si-žiu ip-pon</i> 41.
<i>Go-hon</i> 5.	<i>Žiu ip-pon</i> 11.	<i>Ni-žip-pon</i> 20.	<i>Hiap-pon</i> 100.
<i>Rop-pon</i> 6.	<i>Žiu ni hon</i> 12.	<i>Ni-žiu ip-pon</i> 21.	<i>Hiak ip-pon</i> 101.

10. 端 ^ハ, **Tan** (一 ^ハ 端 ^ハ), a folded piece, for silk and cotton goods. Vulgo 反 ^ハ, sometimes 段 ^ハ also. In answer to the question *Nan dan* (幾 ^ハ 反 ^ハ), how many pieces? the manner of counting is:

<i>It-tan</i> 1.	<i>Go-tan</i> 5.	<i>Žit-tan</i> 10.	<i>Si-žit-tan</i> 40.
<i>Ni-tan</i> 2.	<i>Rok-tan</i> 6.	<i>Žiu-it-tan</i> 11.	<i>Si-žiu it-tan</i> 41.
<i>San-dan</i> 3.	<i>H'tsi-tan</i> 7.	<i>Ni-žit-tan</i> 20.	<i>Hiak-tan</i> 100.
<i>Si-tan</i> 4.	<i>Hatsi-tan</i> 8.	<i>Ni-žiu it-tan</i> 21.	<i>Sen-tan</i> 1000.

絹 ^{キヌ} 一 ^ハ 端 ^ハ, *Kinu it-tan*, one piece of silk. — 布 ^フ 二 ^ハ 反 ^ハ, *Nuno ni-tan*, two pieces of hempen cloth. — 段 ^ハ 匹 ^ハ 三 ^ハ 反 ^ハ, piece-wares three pieces.

11. 挺 ^{チョウ}, **Tšoo** (一 ^ハ 挺 ^ハ), handle, for tools with handles. *Nomi it-tšoo*, a chisel. So also *Kiri*, borer; *Yasuri*, file; *Teppoo*, gun; *Naginata*, pike; *Sumi*, East-Ind. ink; *Roo*, wax; *Soku*, flat candlestick.

12. 柄 ^ヘ, **Fei, Hei** (一 ^ハ 柄 ^ハ), stem, handle, for pikes and articles with handles.

13. 腰 ^{ヨウ}, **Yoo** (一 ^ハ 腰 ^ハ), the middle, the waist, for swords, which are stuck in the girdle. *Tatsi*, *Katana*, *Waki-sasi itsi-yoo*, one sword with belt, one large, one small sabre. *Utsiwo*, *Yebira itsi-yoo*, one quiver.

14. 蓋 ^{ガイ}, **Kai** (一 ^ハ 蓋 ^ハ), cover, for hats (*kasu*), umbrellas and parasols (*karu-kusa*). They count as with *Ik-ka*: *Ik-kai*, 1. *Ni-kai*, 2. *Žik-kai*, 10. *Ni-žik-kai*, 20. *Sen-gai*, 1000.

15. 脚^{キヤク}, **Kiyaku, Kiak** (一^{キヤク} 脚^{キヤク}), foot, for articles of furniture having feet. *Tsukue*, or *Kiu-sok ik-kiak*, one desk. *Siyo-gi san-kiak*, three couches.

16. 掉^{ツォ}, **Tso** (一^{ツォ} 掉^{ツォ}), swing, for trunks and traveling-articles, which are carried hanging on a stick. *Norimono it-tso*, a litter or sedan chair. *Naga-bitsu* or *Naga-motsi ni-tso*, two traveling trunks.

17. 艘^ス, **Soo** (一^ス 艘^ス), vessel, for ships. Counting is done:

<i>Is-soo</i> 1.	<i>Go-soo</i> 5.	<i>Ka-soo</i> 9.	<i>Ni-^{zis}is-soo</i> . . 20.
<i>Ni-soo</i> 2.	<i>Roku-soo</i> 6.	<i>Žis-soo</i> 10.	<i>San-^{zis}is-soo</i> . . 30.
<i>San-soo</i> 3.	<i>H^{tsi}is-soo</i> 7.	<i>Žiu is-soo</i> . . 11.	<i>Si-^{zis}is-soo</i> . . 40.
<i>Si-soo</i> 4.	<i>Hu-soo</i> 8.	<i>Žiu-ni-soo</i> . . 12.	<i>Huku-soo</i> . . 100.

Is-soo-funé, one ship. *Is-soo gun-kan*, one war-ship. *Ko-būnⁱ is-soo*, one boat.

18. 輛^{リョウ}, **Riyoo** (一^{リョウ} 輛^{リョウ}), a pair of wheels, for carriages. *Kurumi itsi-riyoo*, one wagon.

19. 卷^{クワン}, **Kwan** (一^{クワン} 卷^{クワン}), roll, for writings and stuff, which are rolled up. *Siyo(šo)-motsū ik-kwan*, a roll of writing.

20. 幅^{フク}, **Fukū** (一^{フク} 幅^{フク}), breadth, for piece-goods, pictures etc.

21. 軸^{ジク}, **Ziku** (一^{ジク} 軸^{ジク}), axle, for pictures, which are hung on rollers. *Kake-mono itsi-ziku*, a hanging piece.

22. 面^{メン}, **Men** (一^{メン} 面^{メン}), face, for mirrors, flags, fiddles, drums. *Kū-gami itsi-men*, a looking glass.

23. 冊^{サツ}, **Sats'** (一^{サツ} 冊^{サツ}), volume, for books. *Is-sats' no šo-mots*, one volume. *Hon ni-sats'*, two volumes.

24. 通^{ツウ}, **Tsuu** (一^{ツウ} 通^{ツウ}), for open letters, written declarations, proofs of receipt etc. They count:

<i>It-tsuu</i> 1.	<i>Si-tsuu</i> 4.	<i>Žiu-it-tsuu</i> . . 11.	<i>San-^{žit}it-tsuu</i> . . 30.
<i>Ni-tsuu</i> 2.	<i>Rok' tsuu</i> 6.	<i>Ni-^{žit}it-tsuu</i> . . 20.	<i>Si-^{žit}it-tsuu</i> . . 40.
<i>San tsuu</i> 3.	<i>Žit-tsuu</i> 10.	<i>Ni-^{žiu} it-tsuu</i> 21.	<i>Huk'-tsuu</i> . . 100.

一^{ツウ} 通^{ツウ}, 書^{ショ} 壯^{ゾウ}, *It-tsuu no šo zioo*, or 書^{ショ} 簡^{カン}, *So-kan*, or *Te-gami*, one letter. — 二^{ツウ} 通^{ツウ}, 請^{セイ} 取^ト 書^{ショ} 或 請^{セイ} 壯^{ゾウ}, two receipts.

25. 封^{フウ}, **Fuu** (一^{フウ} 封^{フウ}), seal, for sealed letters. They count:

<i>Ip-puu</i> 1.	<i>Go-fuu</i> 5.	<i>Ku-fuu</i> 9.	<i>Ni-^{žiu}ip-puu</i> 21.
<i>Ni-fuu</i> 2.	<i>Rok-puu</i> 6.	<i>Žip-puu</i> 10.	<i>San-^{žip}puu</i> . . 30.
<i>San-puu</i> 3.	<i>H^{tsi}-fu</i> 7.	<i>Žiu-ip-puu</i> . . 11.	<i>Huk'-fu</i> . . 100.
<i>Si-fuu</i> 4.	<i>Hatsi-fuu</i> 8.	<i>Ni-^{žip}puu</i> . . 20.	

一^フ 封^フ 書^シ 翰^カ or 手^テ 簡^{カン}, *Ip-pu no so-kan* or *te-ju-mi*, one sealed letter.

26. 足^{ゾク}, *Soku* (一^フ 足^{ゾク}), foot. for shoes. — *Tobi is-soku*, one pair of stockings.

NOTATION OF TIME.

§ 38. Enumeration of years.

Year, Japanese トシ, *Tosi*, old-Japanese トセ, *Tosi*, Chinese 年^{ネン}, *Nen*.

1. The enumeration of years in pure Japanese is limited, on the question: *Iku tosé* (幾^イ 年^{ネン}), how many years?, to:

一^{ヒト} 年^{ネン}, *Fitó tosé*, a full year.

二^{フタ} 年^{ネン}, *Futá tosé*, two years.

三^ミ 年^{ネン}, *Mi tosé*, three years.

四^ヨ 年^{ネン}, *Yo tosé*, four years.

五^{イツ} 年^{ネン}, *itsú tosé*, five years.

六^ム 年^{ネン}, *Mi tosé*, six years.

七^{ナナ} 年^{ネン}, *Naná tosé*, seven years.

八^{ハチ} 年^{ネン}, *Yá tosé*, eight years.

九^ク 年^{ネン}, *Kōkonó tosé*¹⁾, nine years.

十^ト 年^{ネン}, *Tó tosé*, ten years.

百^{ヒャク} 年^{ネン}, *Momo tosé*, a hundred years.

千^{セン} 年^{ネン}, *Tsi tosé*, a thousand years.

2. The Chinese enumeration of years, on the question: 何^{ナニ} 年^{ネン}, *Nan-nen*, how many years?

一^{イチ} 年^{ネン}, *Itsi-nen*, or 一^{イチ} 箇^{カン} 年^{ネン}, *Ik-ka-nen*, a year.

二^ニ 年^{ネン}, *Ni-nen*, „ 二^ニ 箇^{カン} 年^{ネン}, *Ni-ka-nen*, two years.

三^{サン} 年^{ネン}, *San nen*, „ 三^{サン} 箇^{カン} 年^{ネン}, *San-ka-nen*, three „

四^ヨ 年^{ネン}, *Yo-nen*, of *Yo-tosi*, „ 四^シ 箇^{カン} 年^{ネン}, *Si-ka-nen*, four „

五^ゴ 年^{ネン}, *Go-nen*, „ 五^ゴ 箇^{カン} 年^{ネン}, *Go-ka-nen*, five „

etc.

etc.

The Chinese *si* (four) before *nen* is continually superseded by the Japanese *yo*.

在^{ナリ} 位^イ 四^シ 十^{ジュ} 年^{ネン}, the year 40 from the accession to the throne.

四 年 目^{ヨトシメニ} = ナリマス, *Yo-tosi-me ni* or *Yo-nen-me ni nari-masu*, it is now (it goes now in) the fourth year.

3. The question: how old? = Japanese *iku tosé* (幾^イ 歳^{サイ}), how many years? is answered in the Chinese manner of counting. — 十^{ジュ} 七^{シチ} 歳^{サイ} = テ 位^イ ^ニ/_ニ = ツキエフ, *Zi-yu-sitsi zui nite kŕdai ni tsuki-tamoo*, in the 17th year of his life he comes to the throne. — *Ni-ziyu no tosi ni* or *Tosi ni-ziyu ni*, in his 20th year.

¹⁾ Vulgo *Konó tosé* also

§ 39. Chronological notation of years.

1. Japan uses the Chinese enumeration of years, which was introduced by a buddhist missionary in A. D. 602 ¹⁾. After this the years, as well the months and the days, are counted by sexagenary periods, and named after the known sexagenary cycle, which itself consists of a cycle of ten and one of twelve series.

The cycle of ten series is called from the five elements: Wood, Fire, Earth, Metal and Water (Japanese *Ki*, *Fi*, *Tsütsi*, *Kane*, *Midzû*), which, each taken double, are distinguished as masculine and feminine, or, after the Japanese conception, as the elder and as the younger brother (兄^ㄝ, *Ye* and 弟^ㄞ, *To*).

The names of the ten-series cycle are:

- | | |
|---|---|
| 1. 甲 ^ㄟ , <i>Ki nó ye</i> . | 6. 己 ^ㄚ , <i>Tsütsi nó to</i> . |
| 2. 乙 ^ㄞ , <i>Ki nó to</i> . | 7. 庚 ^ㄟ , <i>Kan nó ye</i> . |
| 3. 丙 ^ㄟ , <i>Fi nó ye</i> . | 8. 辛 ^ㄞ , <i>Kan nó to</i> . |
| 4. 丁 ^ㄞ , <i>Fi nó to</i> . | 9. 壬 ^ㄟ , <i>Midzû nó ye</i> . |
| 5. 戊 ^ㄟ , <i>Tsütsi nó ye</i> . | 10. 癸 ^ㄞ , <i>Midzû nó to</i> . |

The twelve-series cycle has relation to the division of the zodiac into twelve equal parts, and bears the names of the Chinese zodiac, for which Japanese names of animals are used, as:

- | | |
|---|--|
| 1. 子 ^ㄟ , <i>Ne</i> Mouse. | 7. 午 ^ㄟ , <i>M'ma</i> Horse. |
| 2. 丑 ^ㄞ , <i>Usi</i> Bull. | 8. 未 ^ㄟ , <i>Fitsüzi</i> Goat. |
| 3. 寅 ^ㄟ , <i>Tora</i> Tiger. | 9. 申 ^ㄟ , <i>Sarü</i> Ape. |
| 4. 卯 ^ㄟ , <i>U</i> Hare. | 10. 酉 ^ㄟ , <i>Tori</i> Cock. |
| 5. 辰 ^ㄟ , <i>Tats'</i> (spr. <i>Taats</i>) Dragon. | 11. 戌 ^ㄟ , <i>inü</i> Hound. |
| 6. 巳 ^ㄟ , <i>Mi</i> Serpent. | 12. 亥 ^ㄟ , <i>I</i> Swine. |

If both series are let proceed side by side, till both are run out, then the sixty-series cycle is obtained, of which the first year is called 甲子年 or *Kinó-ye ne no tosi*, and the sixtieth 癸亥年, or *Midzû nó to i no tosi*. The first year of the cycle now current answers to 1864.

¹⁾ See *Japan's Bezüge mit der Koreischen Halbinsel und mit China. Nach Japanischen Quellen* von J. HOFFMANN. 1839 Page 126.

SYNOPSIS OF THE SEXAGENARY CYCLE.

	甲 <small>キエ</small>	乙 <small>キョト</small>	丙 <small>ヒョエ</small>	丁 <small>ヒョト</small>	戊 <small>ツチノエ</small>	己 <small>ツチノト</small>	庚 <small>カンエ</small>	辛 <small>カント</small>	壬 <small>ミツノエ</small>	癸 <small>ミツノト</small>
子 <small>チ</small>	1		13		25		37		49	
丑 <small>ウシ</small>		2		14		26		38		50
寅 <small>トラ</small>	51		3		15		27		39	
卯 <small>ウ</small>		52		4		16		28		40
辰 <small>タテ</small>	41		53		5		17		29	
巳 <small>ミ</small>		42		54		6		18		30
午 <small>ウマ</small>	31		43		55		7		19	
未 <small>ミヅ</small>		32		44		56		8		20
申 <small>サル</small>	21		33		45		57		9	
酉 <small>トリ</small>		22		34		46		58		10
戌 <small>イヌ</small>	11		23		35		47		59	
亥 <small>イ</small>		12		24		36		48		60

2. Enumeration of years by years of governments.

In the earliest times, was added to the cyclical enumeration of years, the calculation after the years of government of the Sovereign (anciently 人王, *Nin woo*, = King of men, called afterwards Mikado). According to the rule adopted, the first year of the reign of a Mikado is always reckoned to have begun with the year following the death of his predecessor. The Japanese New-year's day, on which ZIN MU, the founder of the Mikado-dynasty, ascended

the throne, was the 19th of Febr. (after the Julian style) of the year 660 B. C. ¹⁾.

The second year of king ZIN MU is called 神^シ武^ム天^{テン}皇^ス壬^ニ戌^エ 戌^エ 二^ニ 年^{ネン}.

§ 40. Enumeration of years by year-names.

In 645 A. D. the reckoning by years of government was superseded by a reckoning by year-names, *Nen goo* (年^{ネン} 號^{ゴウ} or 号^{ゴウ}).

Just as in China, these are appointed by the Sovereign, so are they in Japan by the Mikado, and after the lapse of a larger or smaller number of years changed by him, this being one of the prerogatives of his crown. The adoption of his year-name pleads for the recognition of his sovereignty ²⁾.

The 68 Chinese words, from which the Japanese year-names are chosen, are:

○ 天^{テン} 元^{ゲン} 乾^{ケン} 建^{ケン} 延^{エン} 萬^{マン} 神^{シン} 雲^{ウン} 文^{ブン} 寬^{カン} 養^{ヤウ}
 老^{ラウ} 久^{キウ} 中^{チュウ} 祥^{シヤウ} 正^{セイ} 承^{チュウ} 應^{エイ} 寶^{ホウ} 保^{ホウ} 衡^{ヘウ} 康^{カウ} 享^{キヤウ}
 弘^{コウ} 慶^{ケイ} 貞^{テイ} 靈^{レイ} 泰^{タイ} 平^{ヘイ} 禎^{テイ} 大^{ダイ} 化^カ 字^ジ 嘉^カ 喜^キ
 德^{トク} 吉^{キチ} 景^{ケイ} 護^ゴ 鳳^{ホウ} 朱^{シュ} 鳥^{リウ} 和^ワ 壽^{シュ} 亨^{キヤウ} 龜^キ 錄^{ロク}
 祿^{ロク} 安^{アン} 仁^{ニン} 勝^{シヤウ} 昌^{シヤウ} 祚^ソ 福^フ 齊^{サイ} 同^{ドウ} 銅^{ドウ} 白^{ハク} 雉^チ
 永^{エイ} 明^{メイ} 至^シ 治^ヂ 長^{チヤウ} 觀^{カン} 歷^{レイ} 政^{セイ} 興^{キヤウ}

The successive year-names of the current century are:

享 ^{キヤウ} 和 ^ワ , <i>Kiyoo-wa</i>	辛元 1801.	嘉 ^カ 永 ^{エイ} , <i>Ka-yei</i>	戊元 1848.
文 ^{ブン} 化 ^カ , <i>Bun-kwa</i>	甲元 1804.	安 ^{アン} 政 ^{セイ} , <i>An-sei</i>	甲元 1854.
文 ^{ブン} 政 ^{セイ} , <i>Bun-sei</i>	戊元 1818.	萬 ^{マン} 延 ^{エン} , <i>Man-en</i>	庚元 1860.
天 ^{テン} 保 ^{ホウ} , <i>Ten-foo</i>	庚元 1830.	文 ^{ブン} 久 ^{キウ} , <i>Bun-kiu</i>	辛元 1861.
(<i>Tem-poo</i>)		元 ^{ゲン} 治 ^ヂ , <i>Gen-dzi</i>	甲元 1864.
弘 ^{コウ} 化 ^カ , <i>Koo-kwa</i>	甲元 1844.		

¹⁾ After the calculation of the Professor F. KAISER at eight o'clock in the morning of the said year, there was a New Moon at Miyako. Therefore the correctness of the Japanese chronology may not be called in question.

²⁾ The change of the year-names seems, in latter times, not to have been known early enough, as reckoning has been continued with one year-name, when another had taken its place.

§ 41. Division of the solar year.

The course of the sun and the solar year are divided into twelve equal parts (months), called after the zodiac, beginning with the arc of the Mouse, on half of which the winter solstice falls. If the twelve arcs are bisected, the 24 periods of 15 days 5 hours and 14½ minutes are obtained, by which the husbandman regulates his labour. These 24 divisions, called 節多氣キ, *Sek-ki* or modifications of the weather, are distributed by pairs over the twelve months of the year, the first of each pair being called 節多 *Setsu*, the second 中多 *Tsin*.

立 ^リ 春 ^{ハル} , <i>Ris-sun</i> 3 Febr. Beginning of the spring.	立 ^リ 秋 ^{アキ} , <i>Ris-siu</i> 7 Aug. Beginning of the autumn
雨 ^{アメ} 水 ^{スイ} , <i>U-sui</i> 19 Febr. Rain water	處 ^{ショ} 暑 ^{ショ} , <i>Siyo-siyo</i> 23 Aug. Local heat
驚 ^{キョウ} 蟄 ^{シツ} , <i>Kiyoo-tsits</i> 5 March. Awakening of the insects	白 ^{ハク} 露 ^ロ , <i>Fūkū-ro</i> 8 Sept. White dew
春 ^{ハル} 分 ^{ブン} , <i>sun-bun</i> 20 March. Middle of the spring.	秋 ^{アキ} 分 ^{ブン} , <i>Siu-bun</i> 23 Sept. Middle of autumn.
清 ^{セイ} 明 ^{メイ} , <i>Sei-mei</i> 5 April. Clear	寒 ^{カン} 露 ^ロ , <i>Kan-ro</i> 8 Oct. Cold dew
穀 ^{コク} 雨 ^{アメ} , <i>Kokū-u</i> 20 April. Seed rain	霜 ^{サウ} 降 ^{カウ} , <i>Soo-koo</i> 23 Oct. Fall of hoar-frost
立 ^リ 夏 ^カ , <i>Rik-ka</i> 5 May. Beginning of the summer.	立 ^リ 冬 ^{トウ} , <i>Rit-too</i> 7 Nov. Beginning of the winter.
小 ^{ショ} 滿 ^{マン} , <i>Seo-man</i> 20 May. Little plenty	小 ^{ショ} 雪 ^{セツ} , <i>Seo-sets</i> 22 Nov. Little snow.
芒 ^{マウ} 種 ^{チュウ} , <i>Boo-siu</i> 5 June. Transplanting of the rice	大 ^{ダイ} 雪 ^{セツ} , <i>Dai-sets</i> 7 Dec. Great snow.
夏 ^カ 至 ^シ , <i>Ge-zi</i> 21 June. Height of the summer.	冬 ^{トウ} 至 ^シ , <i>Tōo-zi</i> 22 Dec. Height of the winter
小 ^{ショ} 暑 ^{ショ} , <i>Seo-siyo</i> 6 July. Little heat	小 ^{ショ} 寒 ^{カン} , <i>Seo-kan</i> 6 Jan. Little frost
大 ^{ダイ} 暑 ^{ショ} , <i>Dai-siyo</i> 23 July. Great heat	大 ^{ダイ} 寒 ^{カン} , <i>Dai-kan</i> 20 Jan. Great frost

The civil year begins with *Ris-sun* (beginning of the spring). *Ris-sun yori fatsu ziyo nitsi me*, or the 80th day from the beginning of the spring is our 23th of April. Time is very commonly determined after the two equinoctial feasts *Bi-gan* (彼^ヒ 岸^{ガン}), which last seven days each, the principal feast, that takes place on the fourth day, falling on the day of the equinox.

§ 42. Enumeration of months.

Months are reckoned in answer to the question *Iku-tsūki* (幾ヶ月?), or *Nan-getsū*, how many months?

Japanese.	Chinese.	
<i>Fūtō-tsūki.</i>	一ヶ月 ¹⁾ <i>Itsi-gets</i> or 一ヶ月 ^カ <i>Ik-ka-gets</i> ,	one month.
<i>Fūtā-tsūki.</i>	二ヶ月 ^ニ <i>Ni-gets</i> .. 二ヶ月 ^カ <i>Ni-ka-gets</i> ,	2 months.
<i>Mi-tsūki.</i>	三ヶ月 ^サ <i>San-gets</i> .. 三ヶ月 ^カ <i>San-ka-gets</i> ,	3 ..
<i>Yo-tsūki.</i>	四ヶ月 ^シ <i>Si-gets</i> .. 四ヶ月 ^カ <i>Si-ka-gets</i> ,	4 ..
<i>Itsū-tsūki.</i>	五ヶ月 ^ゴ <i>Go-gets</i> .. 五ヶ月 ^カ <i>Go-ka-gets</i> ,	5 ..
<i>Mū-tsūki.</i>	六ヶ月 ^{ロク} <i>Rok-gets</i> .. 六ヶ月 ^カ <i>Rok-ka-gets</i> ,	6 ..
<i>Nand-tsūki.</i>	七ヶ月 ^{シチ} <i>Sitsi-gets</i> .. 七ヶ月 ^カ <i>Sitsi-ka-gets</i> ,	7 ..
<i>Ya-tsūki.</i>	八ヶ月 ^{ハチ} <i>Fatsi-gets</i> .. 八ヶ月 ^カ <i>Hak-ka-gets</i> ,	8 ..
<i>Kōkōno-tsūki.</i>	九ヶ月 ^ク <i>Ku-gets</i> .. 九ヶ月 ^カ <i>Ku-ka-gets</i> ,	9 ..
<i>To-tsūki.</i>	十ヶ月 ^{ジュ} <i>Žiu-gets</i> .. 十ヶ月 ^カ <i>Žik-ka-gets</i> ,	10 ..
	十ヶ月 ^{ジュ} 一ヶ月 ^{イチ} <i>Žiu-itsi-gets</i> .. 十ヶ月 ^{ジュ} 一ヶ月 ^{イチ} <i>Žiu-ik-ka-g.</i> ,	11 ..
	十ヶ月 ^{ジュ} 二ヶ月 ^ニ <i>Žiu-ni-gets</i> .. 十ヶ月 ^{ジュ} 二ヶ月 ^ニ <i>Žiu-ni-ka-g.</i> ,	12 ..

To the question *Nan-gets* (何ヶ月?), at Yédo *Nan nyats*, which month? (of the year) the names following answer:

正月 ^{ジツ} 月 ^{グヰ} , <i>Siyoo-gwats</i> , first month.	七月 ^{シツ} 月 ^{グヰ} , <i>Sitsi-gwats</i> , seventh month.
(at Yédo <i>Soo nyatsū</i>).	八月 ^{ハチ} 月, <i>Fatsi-gwats</i> , eighth ..
二月 ^ニ 月, <i>Ni-gwats</i> , second ..	九月 ^ク 月, <i>Ku-gwats</i> , ninth ..
三月 ^{サン} 月, <i>San-gwats</i> , third ..	十月 ^{ジュ} 月, <i>Žiu-(Džiu-)gwats</i> , tenth ..
四月 ^シ 月, <i>Si-gwats</i> , fourth ..	十月 ^{ジュ} 一ヶ月 ^{イチ} 月, <i>Zu-itsi-gwats</i> , eleventh ..
五月 ^ゴ 月, <i>Go-gwats</i> , fifth ..	month.
六月 ^{ロク} 月, <i>Rokū-gwats</i> , sixth ..	十月 ^{ジュ} 二ヶ月 ^ニ 月, <i>Žiu-ni-gwats</i> , twelfth ..

These names are good for the intercourse of every day life; in chronological writings and in almanacs the months are also named after the sexagenary cycle.

The intercalary month. As the civil year of the Japanese is a lunar year connected with the solar year, the months continually begin with the new moon

¹⁾ *Itsi-gets*, = a whole month

and have 29 or 30 days alternately. Thus to the common lunar year belong 354 or 355 days. To keep the four seasons even with the revolution of the sun, every two or three years an intercalary month (*Urun-dzūki*) is added, which obtains the name of the moon, which it follows, preceded by the word *Urun* (潤^ツ). The intercalary month following the second month is thus called 潤^ツ二 = 月^ツ, *Urun nigcats*, = supernumerary second month.

§ 43. Enumeration of the days.

The natural day, from the rising to the setting of the sun, is called in Jap. 日, *Hi*, *Hi*; the night 夜, *Yo*; the midday *Firu*; the midnight *Yoru*. The compound *Firu-yoru*, = day and night, means the civil day; it is equivalent to the Chinese 晝^チ夜^ヤ, *Tsū-ya*, and, just as it, applied to the astronomical day also.

In connection with the year and month, the civil day is called Jap. *Ka*, Chin. 日^{ニチ}, *Nitsi* (or *Zitsū*); both are used in counting the days.

1. After the Chinese manner they count, with or without the numerative 箇^カ or 个, *ka*, to the question: 幾^ス日^{ニチ}, *Iku-ka*, how many days?

一^{イチ}箇^カ日^{ニチ}, *Ik-ka nitsi*, 1 day.

二^ニ箇^カ日^{ニチ}, *Ni-ka nitsi*, 2 days.

三^{サン}箇^カ日^{ニチ}, *San-ka nitsi*, 3 days.

四^シ箇^カ日^{ニチ}, *Si-ka nitsi*, 4 days etc.

after the reckoning with the numerative 箇^カ, *ka* (page 150):

三^{サン}十^{ジュ}三^{サン}四^シ箇^カ日^{ニチ}間^マ, *Sanzin san-si-ka nitsino aida*, within 33 to 34 days.

If the numerative 箇^カ, *ka*, is left out, the *Si-nitsi* (4 days), because it also means dying-day, is superseded by the Japanese *Yok-ka*; for 14 days is said *Ziyu-yok-ka*, for 24 days *Ni-ziyu yok-ka*, for 34 days *San-ziyu yok-ka* etc.

2. The Japanese manner of counting, which extends only to the first ten days, and to the 20th and 30th, refers to the days of a month, when the month is expressly named previously; this not being the case, the counting must then be considered to begin from another given date, which however is not included in the calculation.

The days of the month, — it generally begins with the new moon, — are called, after the question: *Idzu-ka* (何^{ナニ}日^{ニチ}), — which day? or *Idzure no p-ka*?

- | | |
|---|--|
| 1. 朔 <small>ツイ</small> 日 <small>タ</small> , <i>Tsui-tatsi.</i> | 16. 十 <small>シ</small> 六 <small>ロク</small> 日 <small>ニ</small> , <i>Žiyu-rokū-nitsi.</i> |
| 2. 二 <small>フ</small> 日 <small>カ</small> , <i>Futsu-ká.</i> | 17. 十 <small>シ</small> 七 <small>シ</small> 日 <small>ニ</small> , <i>Žiyu-sitsi-nitsi.</i> |
| 3. 三 <small>ミ</small> 日 <small>カ</small> , <i>Mi-ká.</i> | 18. 十 <small>シ</small> 八 <small>ハ</small> 日 <small>ニ</small> , <i>Žiyu-fatsi-nitsi.</i> |
| 4. 四 <small>ヨ</small> 日 <small>カ</small> , <i>Yok-ká.</i> | 19. 十 <small>シ</small> 九 <small>ク</small> 日 <small>ニ</small> , <i>Žiyu-gu-nitsi.</i> |
| 5. 五 <small>イ</small> 日 <small>カ</small> , <i>Its-ká.</i> | 20. 二 <small>ハ</small> 十 <small>ツ</small> 日 <small>カ</small> , <i>Fáts'-(Háts'-)ka.</i> |
| 6. 六 <small>ム</small> 日 <small>カ</small> , <i>Muyu-ká, vulgo Mui-ká.</i> | 21. 井 <small>ニ</small> 一 <small>イチ</small> 日 <small>ニ</small> , <i>Ni-žiyu-itsi-nitsi.</i> |
| 7. 七 <small>ナ</small> 日 <small>カ</small> , <i>Nanu-ká, „ Nanó-ká.</i> | 22. 井 <small>ニ</small> 二 <small>ニ</small> 日 <small>ニ</small> , <i>Ni-žiyu-ni-nitsi.</i> |
| 8. 八 <small>ヨ</small> 日 <small>カ</small> , <i>Yoo-ká.</i> | 23. 井 <small>ニ</small> 三 <small>サン</small> 日 <small>ニ</small> , <i>Ni-žiyu-san-nitsi.</i> |
| 9. 九 <small>コ</small> 日 <small>カ</small> , <i>Kókónó-ká.</i> | 24. 井 <small>ニ</small> 四 <small>ヨ</small> 日 <small>カ</small> , <i>Ni-žiyu-yokká.</i> |
| 10. 十 <small>ト</small> 日 <small>カ</small> , <i>Too-ká.</i> | 25. 井 <small>ニ</small> 五 <small>ゴ</small> 日 <small>ニ</small> , <i>Ni-žiyu-go-nitsi.</i> |
| 11. 十 <small>シ</small> 一 <small>イチ</small> 日 <small>ニ</small> , <i>Žiyu-itsi-nitsi.</i> | 26. 井 <small>ニ</small> 六 <small>ロク</small> 日 <small>ニ</small> , <i>Ni-žiyu-rok'-nitsi.</i> |
| 12. 十 <small>シ</small> 二 <small>ニ</small> 日 <small>ニ</small> , <i>Žiyu-ni-nitsi.</i> | 27. 井 <small>ニ</small> 七 <small>シ</small> 日 <small>ニ</small> , <i>Ni-žiyu-sitsi-nitsi.</i> |
| 13. 十 <small>シ</small> 三 <small>サン</small> 日 <small>ニ</small> , <i>Žiyu-san-nitsi.</i> | 28. 井 <small>ニ</small> 八 <small>ハ</small> 日 <small>ニ</small> , <i>Ni-žiyu-fatsi-nitsi.</i> |
| 14. 十 <small>シ</small> 四 <small>ヨ</small> 日 <small>カ</small> , <i>Žiyu-yok-ká.</i> | 29. 井 <small>ニ</small> 九 <small>ク</small> 日 <small>ニ</small> , <i>Ni-žiyu-ku-nitsi.</i> |
| 15. 十 <small>シ</small> 五 <small>ゴ</small> 日 <small>ニ</small> , <i>Žiyu-go-nitsi.</i> | 30. 卅 <small>サ</small> 日 <small>カ</small> , <i>Mi-so-ka, of San-žiyu-n.</i> |

Tsui-tatsi, properly *Tsuki-tatsi*, signifies the moon's rising; the first day is called also *Tsuki-góstru*, head or beginning of the moon. The first day of the year is called 元 ゲン 日 ジツ, *Gwan* (or *Gan*) *zits*, or *Fazime no ji*. The old-Japanese *Ka* (日 カ) means daylight; *Pi*, as Chin. 日 ニ, *Nitsi*, means sun and day.

Still to be noticed, are the expressions:

昨 サ 夜 ヤ, *Saku-ya*, last night.

昨 サ 日 ジツ, *Sáku-zits*, } yesterday.

昨 サ 天 テン, *Sáku-ten*, }

昨 サ 朝 チウ, *Sáku-tšoo*, yesterday morning.

昨 サ 今 コン, *Sáku-kon*, yesterd. and to day.

再 イ 昨 サ 日 ジツ, *Is-sáku-zits*, the day before yesterday.

今 コン 日 ニ, *Kon-nitsi*, to day.

明 メイ 日 ニ, *Miyoo-nitsi*, to morrow.

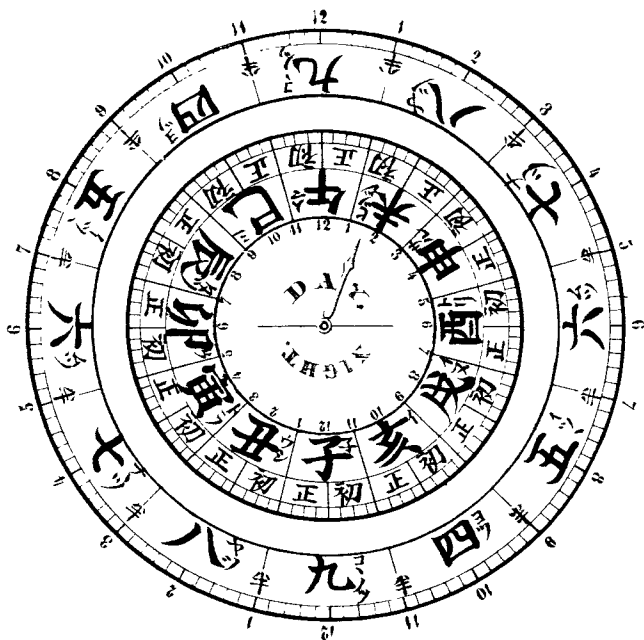
明 メイ 後 ゴ 日 ニ, *Miyoo go nitsi*, or

Asatti, the day after to morrow.

Ik-ká (幾 イク 日 カ) *de deki-másuká*, in how many days can it be done? *Ni-fiyákú nitsi utsi de deki-másu*, in two hundred days it can be done. — *Sore wa idzuka* (何 ナニ 日 カ). 何時。早晚) *made ni deki-másuku'* till (on) what day can it be ready? *Ku-gwatsū fatsu-ka made ni deki-másoo*, on the eighth day of the ninth moon it will be ready. (*Shopping-Dialogues*, page 9.)

If *Ka* or *Nitsi* be followed by 目^メ, *Me* (see § 32), then this expression is equivalent to an express definition of the day by an ordinal noun of number. 毎^マ日^{ニチ}, *Mai-nitsi*, is said for: daily; 隔^{マカ}日^{ニチ}, *Kaku-zitsu*, the next day but one; *Mi-ka-me ni*, on the third day; *Mi-ka-me gótōni fatsuru nek-ki*, a fever which arises (recurs) every third day, the tertian ague. — *Kon-nitsi yori yok-ka-me ni*, on the fourth day from to day, to day as the point of departure from which the date is reckoned, not being included in the calculation. — *Yēdo mūkāsi yok-ka-me gótōni itsi tōtsisi nari*, at Yēdo, market has been, of old, held every fourth day (or every four days), thus either on the 4th, the 8th or the 12th, or on the 1st, 5th or 9th day etc.). — *Muika-me ni deki agarimasta*, he accomplished it on the 6th day. 三^{サン}十^{ジュ}三^{サン}四^シ个^コ日^{ニチ}目^メ =, *San-zū san si ka nitsi me ni*, on the 33rd or 34th day.

§ 44. Notation of hours.



This dial shows the two methods of marking the hours in use in Japan.

1. According to one method, the original Chinese astronomical, exhibited on the inside of the dial, is, as is seen, the civil day divided into twelve equal portions of time (時_キ, *Toki*, times), which are named after the zodiac, as 子_ヲ時_キ, *Neno doki*, Mouse-time. 丑_ヲ時_キ, *Usino doki*, Bull-time, etc. At Yédo they say *Kok* instead of *Toki*. The *Toki* is divided into two halves: the first is called 初_ニ, *Síyo*, = first beginning, the second, 正_ニ, *Sei*, the true or proper. Each half, being equivalent to an hour according to our reckoning, has four subordinate divisions, called 刻_ヲ, *Kok* or notches, each of 15 分_ヲ, *Bun* (= 15 minutes), and the *Bun* has 60 秒_ヲ, *Meo* (60 seconds). This cycle begins with the 子_ヲ時_キ, *Neno doki* or *Neno koku*, the middle of which (正_ニ) falls at midnight: thus its beginning falls 60 min. before, its end 60 min. after midnight.

子_ヲ時_キ *Neno doki*, Mouse-time.

初_ニ *síyo*, = 11 o'clock in the evening.

正_ニ *sei*, = 12 o'clock midnight.

丑_ヲ時_キ *Usi nó doki*, Bull-time

初_ニ *síyo*, = 1 o'clock in the morning.

正_ニ *sei*, = 2 o'clock ..

寅_ヲ時_キ *Torá nó doki*, Tiger-time.

初_ニ *síyo*, = 3 o'clock in the morning.

正_ニ *sei*, = 4 o'clock ..

卯_ヲ時_キ *Unó doki*, Hare-time.

初_ニ *síyo*, = 5 o'clock in the morning.

正_ニ *sei*, = 6 o'clock ..

辰_ヲ時_キ *Tatsunó doki*, Dragon-time.

初_ニ *síyo*, = 7 o'clock in the morning.

正_ニ *sei*, = 8 o'clock ..

巳_ヲ時_キ *Mi nó doki*, Serpent-time.

初_ニ *síyo*, = 9 o'clock in the morning.

正_ニ *sei*, = 10 o'clock ..

午_ヲ時_キ *Má nó doki*, Horse-time.

初_ニ *síyo*, = 11 o'clock in the morning.

正_ニ *sei*, = 12 o'clock noon.

未_ヲ時_キ *Fitsúzi nó doki*, Goat-time.

初_ニ *síyo*, = 1 o'clock in the afternoon.

正_ニ *sei*, = 2 o'clock ..

申_ヲ時_キ *Sárá nó doki*, Ape-time.

初_ニ *síyo*, = 3 o'clock in the afternoon.

正_ニ *sei*, = 4 o'clock ..

酉_ヲ時_キ *Tori nó doki*, Cock-time.

初_ニ *síyo*, = 5 o'clock in the afternoon.

正_ニ *sei*, = 6 o'clock ..

戌_ヲ時_キ *Luú nó doki*, Dog-time.

初_ニ *síyo*, = 7 o'clock in the evening.

正_ニ *sei*, = 8 o'clock ..

亥_ヲ時_キ *I nó doki*, Swine-time.

初_ニ *síyo*, = 9 o'clock in the evening.

正_ニ *sei*, = 10 o'clock ..

Our 11 hours 48 min. 2 sec. before midnight is expressed by 子_ヲ初_ニ

三^サ刻^{コク}ヲ三^サ分^{ブン}ニ二^ニ秒^秒。 *Nen no sijo san-koku san-bun ni-meo*, i. e. $3 \times 15 + 3 \text{ min.} + 2 \text{ sec.}$ from the beginning of the Mouse-time. Our 12 o'clock midnight is 子^コヲ正^{セイ}。 *Nen no sei*: our 12 o'clock 15 min. after midnight 子^コヲ正^{セイ}初^{ハツ}刻^{コク}。 *Nen no sei sijo koku*.

2. The second method, the Japanese proper, supersedes the names of the zodiac with numbers, by which the hour is made known by strokes on the bell or drum. The civil day retains the division into 12, or properly 2×6 times (時^{トキ}, *Toki*): the *Toki* however is subject to the decimal division into 10 刻^{コク}. *Koku* (notches), which are also called 分^{ブン} *Bun* (tenths), the *Bun* into 10 厘^{リン} *Run*. The *Koku* or *Bun* is now = 12 min. The numbers which have been added to the successive twice six *Tokis*, are from midnight till noon 9, 8, 7, 6, 5, 4, and the same from noon till midnight: these numbers are obtained, when the number, which should properly belong to a *Toki*, is subtracted from the number 10: thus $1 - 10 = 9$. The numbers 1, 2 and 3 are not included in the hour-numbers, as 1, 2 and 3 strokes on the drum or clock belong to the signals of the military and convent service, and a confusion of the two signals has to be prevented.

The newest information respecting this notation of hours does not quite agree with the notices of it formerly obtained, and people in Japan itself, it seems, do not reckon more consistently. Therefore we confine ourselves to the clocks at Yédo. There, at 12 o'clock at noon, the clock strikes 9 ¹⁾, and the Japanese calls this time *Firu kōkōnōtsū dōki*, = noon, time of the nine number, or in short, *Kōkōnōtsū-dōki*, or *Kōkōnōtsu*, or even *M'māno kōkū*. From 12 to 2 o'clock according to our reckoning of time he counts 10 *Bun* and calls our 1 o'clock in the afternoon *Firugo kōkōnōtsu han dōki*, = afternoon 9½ time, or, in short, *Firu kōkōnōtsu han*; our 2 o'clock *Firugo yatsu-dōki*, or *Firugo yatsu*, or also *Hitāzino kōkū*; our 3 o'clock *Firugo yau han*, etc., till after the end of the fourth *Toki*, at midnight the clock strikes nine again, and beginning with *Yoru kōkōnōtsu dōki*, the other six *Toki* continue till noon. In consequence of this, for the Japanese *Toki*s the following definitions of time are obtained

¹⁾ First a stroke is heard, about a minute afterwards a second and immediately after that a third, being the warning. A minute later the strokes of the hour follow, each stroke with a pause of 10 or 12 seconds, except the last two, which follow quickly on each other and show that the clock has finished striking.

夜^ヨ *YORU* or *YO*, at night.

九^コ時^{トキ} *Kokónótsu-dóki*, 9th time,
= 12 o'clock midnight.

九 半^{ハン} *Kokónótsu-han*, 9½,
= 1 o'clock after midnight.

八^ハ時^{トキ} *Yótsu-dóki*, 8th time,
= 2 o'clock after midnight.

八 半^{ハン} *Yóu-han*, 8½,
= 3 o'clock after midnight.

明^{アケ} *AKE*, in the morning.

七^{ナナ}時^{トキ} *Nánótsu-dóki*, 7th time,
= 4 o'clock in the morning.

七 半^{ハン} *Nánótsu-han*, 7½,
= 5 o'clock in the morning.

明^{アケ} *AKE*, in the morning

六^{ムス}時^{トキ} *Mútsu-dóki*, 6th time,
= 6 o'clock in the morning.

六 半^{ハン} *Mútsu-han*, 6½,
= 7 o'clock in the morning.

朝^{アサ} *ASA*, in the morning

五^{イツ}時^{トキ} *Itsútsu-dóki*, 5th time,
= 8 o'clock in the morning.

五 半^{ハン} *Itsútsu-han*, 5½,
= 9 o'clock in the morning.

昼^{ヒル}前^{マエ} *FIRU MAE*, in the fore noon

四^{ヨツ}時^{トキ} *Yótsu-dóki*, 4th time,
= 10 o'clock in the morning.

四 半^{ハン} *Yótsu-han*, 4½,
= 11 o'clock in the morning.

昼^{ヒル} *FIRU*, at noon.

九^コ時^{トキ} *Kokónótsu-dóki*, 9th time,
= 12 o'clock at noon.

九 半^{ハン} *Kokónótsu-han*, 9½,
= 1 o'clock in the afternoon.

昼^{ヒル}後^ゴ *FIRU-GO*, in the afternoon

八^ハ時^{トキ} *Yótsu-dóki*, 8th time,
= 2 o'clock in the afternoon.

八 半^{ハン} *Yóu-han*, 8½,
= 3 o'clock in the afternoon.

夕^{ユフ} *YUU*, in the evening.

七^{ナナ}時^{トキ} *Nánótsu-dóki*, 7th time,
= 4 o'clock in the afternoon.

七 半^{ハン} *Nánótsu-han*, 7½,
= 5 o'clock in the afternoon.

暮^ク *KURE*, in the evening

六^{ムス}時^{トキ} *Mútsu-dóki*, 6th time,
= 6 o'clock in the evening.

六 半^{ハン} *Mútsu-han*, 6½,
= 7 o'clock in the evening.

夜^ヨ *YORU*, or *YO*, at night

五^{イツ}時^{トキ} *Itsútsu-dóki*, 5th time,
= 8 o'clock in the evening.

五 半^{ハン} *Itsútsu-han*, 5½,
= 9 o'clock in the evening.

四^{ヨツ}時^{トキ} *Yótsu-dóki*, 4th time,
= 10 o'clock in the evening.

四 半^{ハン} *Yótsu-han*, 4½,
= 11 o'clock in the evening.

In agreement with the preceding definitions are the notices of time, occurring in the *Shopping-Dialogues* page 17, after the Nagasaki original, page 42, where is to be read: 九^コ時^{トキ}半^{ハン} *Kokónótsu han* 七^{ナナ}時^{トキ} *Nánótsu han* 込^{コメ} 内^{ウチ} *Kokónótsu han*

dōki yori nānātsū made ūtsū ni. „between one and four o'clock.” — 八時半頃 *時頃* $\frac{8}{2}$ =. *Yāu-han doki goroni.* „about three o'clock.”

On the contrary, not in agreement with it are the notices, occurring in R. BROWN'S *Colloquial Japanese Grammar*, page XLVIII. where *Neno kokonotsū doki* is made equivalent to 10 o'clock in the afternoon till 12 o'clock midnight, and also the other *Tokis* begin 60 minutes earlier, than according to our notice.

The measurement of the *Tokis* fixed according to our hours, is, nevertheless, alone of value for an equinoctial day, and change (they become longer or shorter) in proportion as day and night in the different seasons are of unequal length. Thus each of the six *Tokis* from the longest day, if this day including the morning and evening twilight be reckoned at 17 hrs. 58 min. (notices are found which differ from it) has 2 hrs. 58 min. The Japanese almanacs contain, every 15 days, the definition of the changeable length of day and night, and the time-pieces are regulated accordingly, therefore they are so adapted, that the hour-ciphers are on loose plates, which are shifted, whilst the division of the hour-circle into *Koku* or *Bun*, as also the cyclical division of the zodiac is fixed. The changing of the hours is called *Toki wo utsusū*.

MEASURES, WEIGHTS AND COINS.

The Japanese measures and weights, as well as the coinage are for a great deal reckoned after the Chinese decimal system, with which, as a rule, the Chinese names are used, preceded by the Chinese numerals, both modified by the Japanese pronunciation.

In consequence of the modifications, which since 1850 the Government at Yédo has introduced in the measures and money, the definitions here given differ from those given by us formerly and will, probably, sooner or later undergo modifications again, when people, in Japan itself, have agreed about the principle of the measures, viz. about the Japanese foot and its proportion to the French mètre or Netherlands ell.

§ 45. Measures of length, *Sasinome*.

尺 $\frac{1}{2}$. *Šákū*, foot (— 1 尺 $\frac{1}{2}$, *Is-sákū*, one foot), the iron foot (*Kane-sasi*, vulgo *Kane-sókū*), used by work-people, generally bent to a square and therefore called the bent foot (曲尺 $\frac{1}{2}$ *Kiyok-sákū*), the unit of the Japanese measures, formerly (1831) was found by nice comparison with a standard-

mètre to be = 0,303 mètre or 0'.11", 11" of an English foot, since 1850 fixed by the Government at Yédo at 0,30175 mètre or 30.175 centimètre, the mètre being reckoned at 3,28889 Japanese feet. At the observatory at Yédo the Netherlands ell or French mètre is reckoned at 3.308 Japanese feet (*Kanežaku* ¹⁾), whereas the Japanese Department of Marine has adopted 3.289248 Japanese feet for it ²⁾, and a manual published at Nagasaki ³⁾ gives 3.31 Japanese feet as the measure of the Netherlands ell. When, in 1864, the manufacture of some comparative measures was ordered of A. VAN EMDEN, by the „Nederlandsche Handelmaatschappij,” the Japanese foot was fixed at 0.3035 Netherlands ell.

For piece-goods, except woolen stuffs, a whalebone foot (鯨尺 ²/₂, *Ku-zira šákū*) is used, being = 1.25 iron feet.

Divisions of the *Šákū*:

	Jap. foot	Mètres
尺 ² / ₂ , <i>Šákū</i> (一 ² / ₂ 尺 ² / ₂), 1		= 0,30175
寸 ² / ₂ , <i>Sun</i> (一 ² / ₂ 寸 ² / ₂), 0.1		= 0.030175
分 ² / ₂ , <i>Bun</i> (一 ² / ₂ 分 ² / ₂), 0.01		= 0.0030175
釐 ² / ₂ , <i>Rin</i> (一 ² / ₂ 厘 ² / ₂), 0.001		= 0.00030175
毫 ² / ₂ , <i>Goo</i> (一 ² / ₂ 毫 ² / ₂), 0.0001		= 0.000030175
絲 ² / ₂ , <i>Si</i> (一 ² / ₂ 絲 ² / ₂), 0.00001		= 0.0000030175
忽 ² / ₂ , <i>Kot</i> (一 ² / ₂ 忽 ² / ₂), 0.000001		= 0.00000030175

Multiples of the *Šákū*.

間 ²/₂, 間 ²/₂, *Ken* (一 ²/₂ 間 ²/₂, *Ik-ken*), as measure of distance = 6 *Šákū* (1.8105 mètres); as measure for piece-goods 6.5 *Šákū*.

丈 ²/₂, *Zoo* (一 ²/₂ 丈 ²/₂, *Itsi-zoo*), = 10 尺 ²/₂ *Šákū* (3.0175 mètres).

町 ²/₂, 丁 ²/₂, *Tšao*, *Tšoo*, street (一 ²/₂ 町 ²/₂, *It-tsoo*), = 60 間 ²/₂ *Ken* (108.63 mètres).

里 ²/₂, *Ri*, Japanese mile; 一 ²/₂ 里 ²/₂, *Itsi-ri*, one mile, = 36 丁 ²/₂, *Tšoo*

¹⁾ From a communication by OGINO YASABURŌO, instrument-maker to the observatory at Yédo.

²⁾ Introduction to the Japanese translation, published at Yédo in 1854, of J. N. CALTEN, *Leidraad by het onderrigt in de Zee-artillerie*. Delft. 1832 The title of the work is 海上砲術全書 *Kau soo ho-sjouts zen syo*, or „the book on Marine artillery”

³⁾ 蕃語小引 ²/₂, „Japanese Translation of the English and Dutch with pronunciation Numbers First part, N^o 2 Nagasaki, October, 1860” Page 120, 121

or streets, = 3910.68 mètres, if the Japanese foot is reckoned at 0.30175 mètres.

According to the Treaty between Japan and America, concluded in 1858, Art. 7, the Japanese *Ri* is = 4275 yards (the yard at 0.91438 Neth. ell), thus = 3908.9745 N. ells, whereas it is said to amount to 33 町^{チヨウ} 43 間 1 尺 5 分.

In the Japanese-Russian Treaty of 19 Aug. 1858, Art. 8, on the contrary the Japanese *Ri* is made equivalent to 3 wersts 332 saschen, which gives to one *Ri* 3908.68192 Neth. ells.

§ 46. Superficial measures.

歩^フ. *Pu* (一^フ 歩^フ) or Tsübó (一^フ 坪^フ, *Fitó tsúbó*), = 一間四方, i. e. a square *Ken*, or 方六尺, i. e. 6 square feet (3.27791025 square mètres).

畝^セ. 畝^セ. 畝^セ, *Se* (一^セ 畝^セ, *Fitó se*), a rectangle of 6 歩^フ *Pu* length and 5 *Pu* breadth, = 30 square *Pu*.

段^{ダン}. *Tan* (一^{ダン} 段^{ダン}, *It-tan*), a plane of 20 *Pu* length and 15 *Pu* breadth, = 300 square *Pu*. *It-tan* is the regular plane of a rice-field.

町^{チヨウ}. *Tšəo*, *Tšoo* (一^{チヨウ} 町^{チヨウ} 四方, *It-tšoo yomo*), a plane of 60 *Pu* length and 50 *Pu* breadth, = 3000 square *Pu*.

§ 47. Measures of capacity (*Masūmé*) for dry and liquid wares.

升^{シヨウ}. *Šoo*, *Šəo* (一^{シヨウ} 升^{シヨウ}, *Is-šoo*), unity of the measures of capacity, formerly distinguished by Europeans with the Malay name *Gantāny*, is 0.49 Jap. feet long and broad and 0.27 Jap. feet deep, containing 0.064827 Jap. cubic feet, = 1.893365719029 cubic decimètres, or 1 litre, 8 decilitres, 9 centilitres etc.

Subdivisions of the *Šoo*.

伍^ゴ 合^{カフ}. *Go-goo*, pron. *go-ngoo*, a measure of 5 合^{カフ} *Goo*, = $\frac{1}{2}$ 升^{シヨウ} *Šoo* full 9 decilitres.

合^{カフ}. *Goo*, pron. *ngoo* (一^{カフ} 合^{カフ}, *Itsi goo*), = $\frac{1}{10}$ 升^{シヨウ} *Šoo*.

勺^{シヨウ}, formerly 龠^{ユン}, *Siyáku*, pron. *Šákú* (一^{シヨウ} 勺^{シヨウ}, *Is-šákú*), = $\frac{1}{100}$ 升^{シヨウ} *Šoo*.

伍^ゴ 勺^{シヨウ}. *Go siyáku*, a measure of $\frac{1}{1000}$ 升^{シヨウ} *Šoo*, or $\frac{1}{10}$ 合^{カフ}.

才^{サイ}, formerly 抄 and 撮^サ. *Sai* (一^{サイ} 才^{サイ}, *Is-sai*), = $\frac{1}{10000}$ 升^{シヨウ} *Šoo*

Multiples of the *Šoo*

伍^ゴ 升^{シヨウ}. *Go šoo*, a measure of 5 升^{シヨウ} *Šoo*, = 9.46682595145 cubic decimètres.

俵^{ヒョウ}, *Pioo*, or *Tawára* (一^{ヒョウ} 俵^{ヒョウ}, *Ip-pioo* or *Fitó-tawára*), a sack or bale (rice), at present contains 米^メ 三^{サン} 斗^ト 五^ゴ 升^{シヨウ} or 3 *To* 5 *Šoo* rice.

斗^ト. *To*, formerly 斗^ト (一^ト 斗^ト, *It-to*), as vessel *Tomósū*, = 10 升^{シヨウ} *Šoo*.

石^{ゴク}, Gókū (pron. *ngókū*), formerly 斛^{コク} (一^リ石^{ゴク}, *Itsi gókū*). = 100 升^{シヨウ}
 Šoo, or 189,3365719029 litres.

Remark. The fixed salaries of Government functionaries are based on the quantity of rice, which is allowed them per year or per day, and which is paid in money according to the market-price. The money value of a *goku* (石) was in 1865 *f* 12,50 Netherlands currency, or according the Japanese exchange 金^{キン} 二^ニ = 兩^{リョウ} 二^ニ = 步^フ, i. e. $2 \times f\ 5 + 2 \times f\ 1.25$. = 百^{ヒャク} 石^{ゴク} 高^{タカ} *Iókū goku takáso* is an income of 100 *Kok* or *f* 1250 Netherl. currency. The pay of a common man (一^リ人^{ニン}, 扶^ホ 持^チ) is 伍^ゴ 合^カ, or 6 cent a day.

§ 48 Weights. *Hakarime*

1. 才^{サイ}, Sai (一^リ才^{サイ}, *Is-sai*). = $\frac{1}{10}$ 勺^{シヨウ} Šak'.
 勺^{シヨウ}, vulgo 𠂔^{シヨウ}, Šak' (一^リ勺^{シヨウ}, *Is-šak'*). = $\frac{1}{10}$ 合^カ Goo
 合^カ, Goo (一^リ合^カ, *Itsi goo*). = $\frac{1}{10}$ 斤^{シン} Kin.

斤^{シン}, Kin (一^リ斤^{シン}, *Ik-kin*), the Japanese pound, called by Europeans *Catty* (ct.), weighs according to former notices ¹⁾ 0,6 kilo. according to the latest definition ²⁾ 0,597 kilo. They reckon, at Yédo:

<i>Ik-kin</i> .	1 ct.	<i>Rok-kin</i> .	6 ct.	<i>Žin ik-kin</i>	11 ct.	<i>Huak'-kin</i> .	100 ct.
<i>Ni-kin</i> .	2 ..	<i>S'tsi-kin</i>	7 ..	<i>Žin go-kin</i> . .	15 ..	<i>Sen-gin</i> .	1000 ..
<i>San-gin</i> . .	3 ..	<i>Hótsi-kin</i>	8 ..	<i>Ni žik-kin</i> . .	20 ..	<i>Man-gin</i> .	10000 ..
<i>Si-kin</i> . .	4 ..	<i>Ku-kin</i> . .	9 ..	<i>Ni žiu ik-kin</i> .	21 ..		
<i>Go-kin</i> . .	5 ..	<i>Žik-kin</i>	10 ..	<i>Go žik-kin</i> . .	50 ..		

五^ゴ 十^{ジウ} 斤^{シン}, *Go žiu kin*, = 50 catties (ct. 50), or half a picol (pl. 0.5)

百^{ヒャク} 斤^{シン}, *Hiak'-kin*, = 100 catties or a picol.

2. Silverweight.

Unity: **Mon-me**, pron. *Momme*, from 文^{モン} *Mon*, = farthing, and 目^メ *Me*, = eye, means characteristic, i. e. weight of a farthing. The signs used for *Mon-me* are 𠂔^{モン}, 𠂔^{モン}, 𠂔^{モン}, 𠂔^{モン}, 𠂔^{モン}, abbreviated forms of the Chinese 錢^{セン} ³⁾ *Sen*, = farthing. In stead of *Mon-me*, in connection with some numbers, only 目^メ, *Me* is used. The Europeans have therefore adopted the name **Mace**, Dutch

¹⁾ PH. FR. VON SIEBOLD, *Nippon-Archief*, Division IV

²⁾ *Ban-go syoo in*, see page 167, note 3

³⁾ 久^ク 卽^ニ 壹^{イチ} 錢^{セン} 之^ノ 重^ヘ.

Maas. One Mace (一匁 モウ , *Itsi mon-me*, or 壹目 モク , *Itsi-me*, or 銀壹錢 $\text{ギン$ イツセン , *Gin is-sen*), weighs 3.74799 grammes and has, as $\frac{1}{10}$ Tael, if the Tael is counted to be equal to f 1.60 Neth. cour., a value in silver of f 0.16 N. c.

The *Mon-me* is divided into

10 分 ブン , *Fun*, vulgo condrijn, conderein, cent.

100 厘 リン , *Rin*, vulgo cassie, cash, mokje.

1000 毛 モウ , *Moo*.

10000 弗 フツ , *Hots*, vulgo wassie.

Itsi mon-me ni fun, = 1.2 *Mon-me*, or 1 *Mon-me* 2 condrijn. — *Ni mon-me san-bun*, 2.3 *Mon-me*. — *San-mon-mu si-fun go-rin roku moo*, = 3.456 *Mon-me*, or 3 mace, 4 condrijn, 5 cent (or cash) 6.

五匁 ゴモウ , **Go-mon-me**, = 5 mace or half a tael.

十匁 ジュモウ , **Žiu-mon-me**, = 10 *Mon-me* or 10 mace, the weight, which, in silver, makes the imaginary coin Tael, Dutch Tail, = 37,4799 grammes, value in silver f 1.60 Neth. cour., being according to the Japanese text of Art. 12, alinea d of the Additional Articles to the Netherlands-Japanese Treaty of 30 January 1856, 6,25 匁 モウ = f 1.00 Neth. cour. ¹⁾.

With *Mon-me* they count further: *Žiu-itsi mon-me*, *Žiu-ni mon-me*, *Žiu-ku mon-me* (19 *mon-me*), and in the tens (20, 30 etc.), and in the hundreds, thousands, ten of thousands etc. supersede *Mon-me* by 目 メ *Me*; thus 二十 ニジュ 目 メ , *Ni-ziyu me*, 20 *Mon-me* 三十四 サンシヨウ 十 ジュ 目 メ , *San-si-ziyu me*, 30 to 40 *Mon-me*, 九 ク 十 ジュ 一匁 イツモウ 匁 モウ , *Ku-ziyu itsi mon-me*, 91 *Mon-me*.

百 ヒャク 目 メ , **Hjākū me**, 100 *Me* or *Mon-me*, = 10 taels or 374.799 grammes, or f 16 Neth. cour.

貫 クワン 目 メ , **Kwan-me** (at Yédo *Kám-me*), 一 イツ 𠄎 クワン 目 メ , *Ik-kwan-me*, or one rist (1000) *me* = 100 taels.

三 サン 貫 クワン 五 ゴ 百 ヒャク 目 メ , **San-gwan go hjākū mé**, 3500 *me* or 350 taels.

拾 シヨウ 貫 クワン 目 メ , **Žik kám-mé**, 10 rists or 10000 *me*, . . = 1000 ..

百 ヒャク 貫 クワン 目 メ , **Hjak kám-me**, 100 rists or 100000 *me*, = 10000 ..

千 セン 貫 クワン 目 メ , **Sen ngam-me**, 1000 rists or 1000000 *me*, = 100000 ..

萬 マン 貫 クワン 目 メ , **Mán ngam-me**, 10000 rists, . . . = 1000000 ..

¹⁾ In the official Dutch translation instead of it we find „De zilveren Spaansche mat of pilaar-mat wordt gerekend tegen de waarde van f 2,50 De Mexicaansche dollar tegen f 2,55 Ned. cour.”

The Yédo Pound (江^エ 戸^ロ 壹^シ 斤^キ, *Yédo no ik-kin*), being - 16 taels or 百六十錢. 160 *Mon-me* or *Me*, or *Sen*, weighs 160×3.74799 grammes, = 0.5996784 Neth. pound, for which in the above quoted *Ban-go syoo-in* „about 0.597 N. pound” has been given.

壹^シ 字^ジ, *Itsi-zi*, $\frac{1}{4}$ 錢 *Sen* or *Mon-me*, is = 二^ニ 分^{ブン} 五^ゴ 厘^{リン} *Ni-jun go rin* weight.

§ 49. Iron, copper and bronze coins.

The unit is 文^{モン}, **Mon** (壹^シ 文^{モン}, *Itsi mon*), the smallest exchange coin, in circulation 錢^{セン} *Sen* (= Chin. *Tsién*), Japanese also *Zeni*, and called by the Europeans cash, pitje or duit. The *Mon* has a value in silver of one 厘^{リン}, *Rin*, and 100 pieces (百^{ヒャク} 文^{モン}, *Hyakka mon*) are reckoned at one *Mon-me* or mace of silver. The exchange however varies, being reckoned in the towns of the Taikun only 96, and in the countries of princes at one time more and, at another less.

The cents with a square hole are strung upon straw-ropes to the number nominally of a hundred, representing the value of one *Mon-me* or mace of silver. Ten such strings joined in one bunch, are called 一^{イツ} 貫^{クワン} 文^{モン}, *Ik-kwan-mon* (at Yédo *Ik-lam-mon*) or one string of cents, and are worth one tael or 10 *Mon-me* of silver. 二^ニ 貫^{クワン} 文^{モン}, *Ni kwan-mon*, two taels: 三^{サン} 貫^{クワン} 文^{モン}, *San kwan-mon*, three taels.

The copper coins, which generally bear for superscription a year-name besides the word 通寶 *Tsu-boo*, = money, generally have the value of 1 *Mon*; nevertheless there are larger also, of the value of 4 and of 5 *Mon* (四^シ 文^{モン} 錢^{セン}, 五^ゴ 文^{モン} 錢^{セン}) and of 2×4 or 8 *Mon* (二^ニ 四^シ 文^{モン} 錢^{セン}, *Ni si mon sen*).

The new „hundred Mon-coin,” 當百錢. *Too hokkū sen*, of the name-value of one *Mon-me* (f 0.16 Neth. cour.), was first cast in the 6th year *Ten-hoo* (1835) at Yédo, with the superscription 天保通寶 *Ten-hoo Tsuu-hoo*.

§ 50. Silver coins.

The unit of the silver coins is the 兩^{リョウ} **Riyoo**, pronounced by some as *drygo*. 銀^{ギン} 壹^{イツ} 兩^{リョウ} 四^シ 匁^{モウ} 三^{サン} 分^{ブン} $\frac{1}{2}$, i. e. one *Riyoo* of silver is = 4 *Mon-me* or mace 3 *Fun* or condrin, thus 68 $\frac{8}{10}$ cents Neth. cour. 10 *Riyoo* of silver, according to the old coinage represented by an oval silver lump (*Ita-gane*), which has been called 枚^{マイ} *Mai* (vulgo by the Dutch, schuitje, = little boat),

must have 43 *Mon-me* (= 1 tael 4 mace) silver-weight; in weighing the deficiency is made up by silverlumps. People reckon: *Itsi-mai*, *Ni-mai* etc.

The oblong coin with the superscription 一分銀 *Itsi bū gin*, first cast in 1837, has been found to have a value of f 0,80⁵ Neth. cour., is nevertheless worth 33 Dollar-cents or 84 $\frac{1}{10}$ cents N. c., and according to the temporary Dollar exchange more or less also. The weight of the pieces is unequal; there are some of 8.61 and others of 8.81 grammes.

The smaller square coin of silver with the superscription 一朱銀 *Is-šu gin*, of which 4 go to an *Itsi bū gin*, first cast 1854, is worth 8 $\frac{1}{4}$ Dollarcent, full 21 cents N. c.

§ 51. Gold coins.

The unit is the 兩 ^{$\frac{11}{10}$} *Riyoo*. 金壹兩 ^{$\frac{11}{10}$} *Kin itsi riyoō*, or one *Riyoō* of gold, is represented by the 小判 ^{$\frac{11}{10}$} *Koban*, which in virtue of its stamp is current without being weighed. According to the coinage now in force the *Riyoō* of gold or the *Koban* is worth 60 *Mon-me* of silver, or f 9.60 N. c., and divided into halves, fourths, eighths and sixteenths.

An oblong gold, but properly silver and lightly gilt coin with the superscription 二分 *Ni pu*, first cast in 1818 and declared worth in silver 30 *Mon-me* (f 4.80 N. c.) represents the half *Koban*.

The $\frac{1}{4}$ *Koban* is an oblong coin with the superscription 一分 *Itsi pu*, for which it is customary to write 一步. Its exchange value is for Japanese 15 *Mon-me* or 1 $\frac{1}{4}$ taels (f 2.40 N. c.).

The $\frac{1}{8}$ *Koban* is represented by an oblong coin of silver and gilt, with the superscription 二朱 *Ni šu*, for which in general *Ni si* is said; the newest cast in 1859, are worth 16 $\frac{1}{2}$ dollarcents or 42 cents N. c.

The $\frac{1}{16}$ *Koban*, also a small silver-gilt coin, has the superscription 一朱 *Is-šiu*, which is called *Is-ši*.

CHAPTER V.

ADVERBS.

§ 52. The adverbs in Japanese which, as such, always precede the word (verb, adjective, or adverb) that they qualify, are, so far as their origin is concerned, to be distinguished as:

I. Adverbs proper.

1. Primitive adverbs, such as: *Ma*, truly, perfectly; *Ito*, very.
2. Adverbs ending in *kū* (in the spoken language simply *u*), formed from adjectives in *ki* (p. 106), as *Hayākū*, early; *Osōkū*, late.

II. Improper adverbs or adverbial expressions.

1. Nouns with or without the modal case *ni* or *de*, included among which the adjectives in *ki* (p. 106, *b*), *ka* (p. 116 § 13) and *yaku* (p. 117 § 14), provided they are used as substantives concrete.

2. Verbs in the gerund, i. e. in the modal case, characterized by *te*, as: *Sadamete*, definitely; *Kesshitē*, certainly; *Kakite* (*kaitē*), in writing.

If, for convenience, we distribute the Japanese adverbs and adverbial expressions in groups according to their signification, we shall get as:

§ 53. Adverbs of quality, to the question: how?

1. Adverbs in *ku*, derived from adjectives in *ki* (see p. 106, § 9, B. 2), as:

<i>Yōkū</i> , 能 ^ヲ , in the spoken language <i>Yōu</i> , <i>Yōo</i> , well. (See p. 112. II.) 1.
<i>Yorósikū</i> , 宜 ^{ヨシ} シ ^フ , „ „ „ <i>Yorósū</i> , well, good.
<i>Wáruku</i> , 惡 ^{ワル} , „ „ „ <i>Waruu</i> , bad, ill.
<i>Hayákā</i> , 速 ^{ハヤ} ク, „ „ „ <i>Hayáu</i> , <i>Hayōo</i> , quickly.
<i>Osókū</i> , 遅 ^{オソ} ク, „ „ „ <i>Osóu</i> , <i>Osóo</i> , slowly. 5.
<i>Kátakū</i> , 難 ^{カタ} ク, „ „ „ <i>Kátqu</i> , <i>Kátoo</i> , hardly, with difficulty.
<i>Yásukū</i> , 易 ^{ヤス} ク, „ „ „ <i>Yósuu</i> , easily.
<i>Kūvásikū</i> , 委 ^{クハシ} ク, „ „ „ <i>Kūvásū</i> , neatly, exactly. 8.

2. Adverbs in *ka*, with the terminational *ni* (see p. 116, § 13):

Sidzūkā ni, 靜^{シヅカ}ニ = , calmly, in stillness. 9.

Tsunábirakō ni, 詳^{ツバ}ニ^ラカニ = , clearly and distinctly. 10.

Sumiyakā ni, 速^{スミヤ}ニ^カニ = , quickly, swiftly.

Tasikū ni, 徒^{タシ}ニ^カニ = , certainly.

Tanasoka ni, 邂逅^{タナコカ}, by chance, fortuitously, accidentally.

Dan-dan ni, 段^{ダン}々^ニ = , by degrees, gradually.

Zen-zen ni, 漸^{ゼン}々^ニ = , by degrees. 15.

Soro-soro, *Soro-soroto*, 徐^{ソロ}々^ニ = , 進^{シン}, by degrees, gradually.

Yara-yara, slowly. *Yara-yara yukū*, to go slowly, saunter, lounge.

Mū-sāto, 無^ム差^サニ^ト, *Musū-musāto*, without forethought, in confusion, in opposition to *Kūvásikū*, exactly. 18.

§ 54. Adverbs of degree, in answer to the question: in what degree?

The expressions cited in § 23 and 24 p. 130: *Ma*, quite; *Itsi-dan*, wholly; *Ikanimo*, in all respects; *Mo*, still more; *Óókini*, very; *Súkósi*, little; *Nao*, once more so, so much the; *Iyó*, *iyó*, again so; *Másu-másu*, more and more; *Fana-fada*, very; *Mottomo*, utmost; *Ito*, very; *Itátte*, utmost, highest.

Besides these:

Ikura, *Nani-fodo*, 何^{ナニ}程^{フド}ニ^ト, how much? in what degree? 19.

Dore-dake, *Dore-fodo*, how much?

Dono-kurai ooki, 何^{ナニ}位^イ々^ニ多^タク^ニ, how much?

Yo-fodo, 餘^ヨ程^{フド}ニ^ト; *Amári*, 餘^{アマリ}ニ^ト, too. (See p. 136 § 28.)

Mino, 皆^{ミナ}ニ^ト, together. — *Sábete*, 總^{サベテ}ニ^ト都^ト, *Tonto*, in all.

Osī-nábete, 押^{オシ}並^{ナベテ}ニ^ト, altogether. 24.

Koto-gotokū, 悉^{トコトク}, all over, entirely. 25.

Nokorazu, 不^レ残^ズ, without surplus, without exception. (See p. 59.)

Mattakū, 全^{タツク}, wholly, perfectly.

Ippai ni. 一^ツ 盃^イ, full, abundantly. — *Ippan ni*, 一^ツ 盤^{バン}, full (to the brim).

Is-so ni, 一^ツ 緒^イ, together successively, altogether. 29.

Kātsū-te, 勝^カ 手^テ, wholly, entirely. With a subsequent negation, by no means, not at all, e. g.: *Kātsute wakaranai*, it is by no means intelligible; *Kātsute mairu mai*, I shall not go at all. 30.

Kātsū-gātsū, 且^カ 又^マ, wholly.

Kātsū-mata, 且^カ 亦^マ. 且^カ 又^マ, so much the more.

Yō-kei ni, 餘^ヨ 計^ケ, in a greater degree, more.

Iyāsikū mō, 苟^イ 又^マ 愉^ユ, so much the more.

Sāi-bun. 隨^サ 分^{ブン}, proportionably, pretty, tolerably. 35.

Ziyu-bun ni, 十^ジ 分^{ブン}, fully, quite.

Itsi-bun wa, 一^{イチ} 分^{ブン}, partly.

Mabara ni, 疎^マ ラ^ラ, sparsely, in a scattered manner, here and there, partially, thinly.

Oyōso, pron. *oyōsso*, 凡^オ ヲ^ヨ, in sum, together: very nearly, about.

Tākūsān ni (at Yédo). 沢^タ 山^{サン}, richly, abundantly, in multitude 40

Tai-soo, 大^{タイ} 壯^{ゾウ}, excessively. *Tai-soo ooku*, far above measure.

<i>Tai-gai</i> , 大 ^{タイ} 槩 ^{ガイ} ,	} in general, more or less.
<i>Tai-tei</i> , 大 ^{タイ} 抵 ^{テイ} ,	
<i>Oo-kata</i> , 大 ^{オウ} 方 ^{カタ} .	

Sākōburu, 頗^サ ア^ル, pretty, tolerably, for three fourths of the full measure.

Sākōburu jīsāsi, it is pretty long ago. 45.

Yōfōdo. ヲ^ヨ ヲ^フ ド, contracted from *Yōi-fōdo*, pretty.

Tsīygu-do, pron. *Tsōo-do*. 調^チ 度^ド, not チ^チ ド, proportionately, reasonably, just. *Tsīygu-do yoi*, it is just good.

Fotondo, 殆^ホ ト^ト, almost, nearly; scarcely, hardly. *Sore wa fotondo tōgu*, it is hardly enough.

Fodo-fodo, *Naka-naka*. 中^ナ カ^カ ヲ^オ, almost.

Sukundku mō oōkūmō nōku. 少^ソ ヲ^オ ヲ^オ 多^タ ヲ^オ ヲ^オ ヲ^オ, neither less nor more. 50.

Tsito, Tsitto. 微^チ。些^ト。少^ト, a little. *Tsito mo*, as little as possible, with a subsequent negation, not in the least. 51.

Ygu-ygu- (yoo-yoo-) *sīc*, scarcely, hardly; almost. 52.

Bakāri, 許^ヤ, merely, only. *Kore bakari*, only this.

Fu-sekū ni, 不^フ 足^ゾ, not enough.

Bētsu ni, 別^ベ, in particular, particularly. 55.

§ 55. Adverbs of circumstance.

Mū-yōkū ni, 無^ム 益^ゾ, vainly. — *Mudā ni*, 虚^ム, in vain. 56.

Mūdāsikū, 虚^ム シク, in vain.

Ayamātte, 謬^マ マツテ, by mistake.

Ukegatte, 諾^ウ サツテ, willingly.

Kononde, 好^コ レテ (contracted from *Konomite*), gladly, willingly, readily. 60

Tasinde (= *Tasimite*), 嗜^タ テ, gladly. — *N'ngoro ni*, 懇^ン ロ, gladly.

Iya-nagara mō, against the grain, reluctantly.

Tomo ni, 俱^ト 共^ニ, with, together, alike.

Itsū ni, *Fītōtsū ni*. — 同^ト, together. 64.

Onāziku, 同^ト シク, in the spoken language *onāzū*, together, at the same time.

Tada, 只^タ 唯^ニ, only, alone, but. *Tada san ka nitsi nomi*, or *Tada san ka nitsi bakūri*, only three days. 66.

Saye, サエ, originally park, enclosure for cattle; used adverbially it limits the idea exclusively to what has been mentioned immediately before and answers to but, as it is as much as the Lat. *modo* only. — *Sono na saye siru*, to know by name only. — *Ki-den to saye ngusu*, say only: „Sir.” — *Sake wo nomi saye suru mono*, some one, who does nothing but drink spirits. — *Sake wo nomi saye surebā, yevu*, if one does nothing but drink spirits, he gets drunken.

In connection with a subsequent negation *Saye* is equivalent to not even, Lat. *nec quidem*, e. g.: *Mma saye nakuri*, there are not even horses. — *Sono na saye siranu*, not even to know by name. — *Zi saye mi-sirānu mono*, anyone who does not even know the letters.

Dani, ダニ, cognate to *Saye*, as an adverb, has the word to which it exclusively limits the idea, before it with or without inflection, e. g.: *Ima dani nanōri si-tamace*, assume but for as yet a name. — *Ima sibōsi dani orasi nan*, now it will only last a short time. 68.

Sarú, スラ, even, German. *sogar*, indicates that an unexpected predicate is emphatically given to the subject of a sentence, e. g.: *Kisáki sura kavi-kowo kuvase tamgvu*, even the queen has silkworms fed. — *Kure sura korewo siránu*, he even does not know this.

Kata-gata, 隻, single, alone. 70.

Suku-náku-tomo, 少^クヲ^トモ, at least. *Sukungu sitómo san ku getsu*, at least three months. — *Sa-naku-tomo*, at least.

Náru-dake, 成^レ丈^デ, if possible.

Ze-hi, 是^ゼ非^ヒ, so or not so, in any case; necessary. *Ze-hi itósi-másoo*, I shall do it in any case.

Don bo-don, 動^レ不^レ動^レ, either active or not active, = in any case. 74.

To-mo kákú-mo, トモカクモ, *To-mo kgu-mo*, トモカウモ, however, in any case. Also *To-kaku* [免^ト角^ク], if possible, synonym to *Náru-dake*. — *To-kaku itsi-gau ni náru-besi*, if possible it should happen in one and the same way.

Fu-i ni, 不^フ意^イ, suddenly, at once. 76.

Tama-tama, 偶^タ々^タ, unexpectedly, by chance.

Sai-síyo ni vá, 最^{サイ}初^シニ^ニハ | firstly.

Dai-itsi ni vá, 第^{ダイ}一^{イチ}ニ^ニハ |

Dai-ni ni vá, 第^{ダイ}二^ニニ^ニハ, secondly.

Itsü ni vá, 一^{イチ}ニ^ニハ, partly, on the one hand. — *Mutú*, 又^マ々^タ, also. 81.

Mata itsü ni vá, 復^マ々^タ一^{イチ}ニ^ニハ, on the other hand. *Itsü ni vá nakoto*, *mita itsüni vá itsuvári*, on one hand truth, on the other falsehood. 82.

Nákabá va, 半^ナ々^カハ, half. *Nákabá va . . . , nákabá va . . .* partly . . . , partly . . .

Sara ni, 更^サ々^ラ, again, anew.

Sono fóká ni, 其^ソ々^ノ外^ガニ^ニ, further, farther.

Sono üyeni, 其^ソ々^ノ上^ノニ^ニ, = besides; moreover. 86.

§ 56. Our adverbs of place and space, such as of, by, for, in, after, on etc. are generally expressed in Japanese by connectives expressive of relation, which, when they are accompanied with another definition, have the latter before them (see Introduction p. 44, § 15, B. 1.); e. g.: *ye* or *he*, = wards; *Kotsiru-ye*, hitherwards; *yori*, = of, out; *Kotsira yori*, from here. Since compounds with adverbs of place, belonging to this group, have been already treated at pages 81, 82, 83, we confine ourselves here to a mere citation.

Doko ni, where? *Doko ye*, whither? *Doko yori*, whence? *Doko ni mo*, wherever. 87.

Idzūkun zo, *Dotsira*, where? — *Asokó ni*, somewhere. — *Atsira*, anywhere. 88.
Kásikó ni, there. — *Koko ni*, *Kotsira*, here.
Kono tokóro ni, here. — *Sono tokóro ni*, there.
Yoso ni, elsewhere. — *Yoso ye*, to elsewhere. — *Yoso kara*, from elsewhere.
Ta-siyo, pron. *Ta-šo*, 他^ス處^シ, elsewhere. 92.

Besides these, for the definition of place and space, come under notice:

Amánékú, 徧^フ々^ク, everywhere. *Siyó-siyo*, pron. *šo-šo*, 處^シ々^ク, everywhere.
Tsikúka, 近^チ々^ク, near.
Tooku, 遠^ト々^ク, far; *Yen-joo ni*, 遠^ト方^ハ, far. 95.
Is-šo ni, 一^{イチ}所^{ショ}, at or to one and the same place. — *Is-šo ni yukū*, to go with, to accompany.

Naka ni, or *Tsiu*, 中^{ナカ}, in the midst, amidst, amongst. 97.
Utsi ni, *Urú ni*, 内^{ウチ}, within. — *Fokú ni*, *Soto ni*, 外^{ソト}, without.
Maye ni, *Sakini*, 前^{マエ}, before. — *Usíró ni*, *Ato ni*, *Notsi ni*, 後^{アト}, behind.
Uyé ni, 上^{ウエ}, above. — *Sitá ni*, 下^{シタ}, beneath. 100.
Sobó ni, *Katu ni*, *Katawara ni*, 側^{ソバ}, near, at the side, beside.
Migi ni, 右^{ミギ}, to the right. — *Fidári ni*, 左^{ヒダリ}, to the left.
Mawári ni, 廻^{マワリ}, round, around.
Guru-guru, around. — *Gururi to*, round about.
Múkú ni, 向^{ムカヒ}, against, opposite. — *Ai-tai*, 相^{アイ}對^{タイ}, opposite. 105.
Yoko ni, *Yoko sama ni*, 横^{ヨコ}, across. — *Nana-me ni*, 斜^{ナナメ}, aslant.
Sudzi-múkúvi ni, スヂムカヒニ, vulgar. *Suzi-kai ni*, almost opposite. 107.

§ 57. Adverbs of time, to the question: when? how long?

Itsū zo, 何^{ナニ}時^{トキ}, when? 108.
Itsū-ka, 何^{ナニ}日^ヒ, what day of the month? See p. 161.
Itsū mo, 恆^{イツモ}。恒, whenever, ever. — *Itsū de mo*, whenever, always, ever; with a negative verb, never. 110.
Imá (imá) 今^{イマ}, now. — *Ima ni*, 于^{ココ}今^{イマ}, now. — *Imá yori*, 自^{ヨリ}今^{イマ}, henceforth. 111.
Ima-made, 今^{イマ}迄^{マデ}, hitherto, heretofore.
Ima-made ra, contracted *imáda*, in the spoken language usually *Mada*, 猶, hitherto, still. Lat. *adhuc*; in connection with negation included in the subsequent verb, not yet, 未^{イマデ}. 113.

Tadd-ima, 只今。即今。向來, just now.

114.

Maye-kata, 前々方。 *Ma-e-kata yori*, beforehand. — *Madzu*, 先。 first, beforehand.

Hayikū, 速々。 早, *Haygu*, *Hayoo*, 1. soon, very soon; 2. early.

Mo-hāya, *Mo-haygu*, contracted *Moo*, already. — *Moo O kairi-de gozarimāsakā*, do you go again already?

117.

Osōku, 晩々, late.

Arū toki ni, 一時, once, at a certain time.

Tsikā-goro, 近々日。 近來, lately. — *Tsikū-dzikū-ni*, shortly, speedily.

Mūkasi, 昔々。 古, of old, formerly, of yore. *Mūkasi yori*, of yore.

Inisi hé, 往昔。 of old time, formerly.

Tsui ni, 終々, at the end, finally, at last; ever: with a negative verb, never.

Sikiri ni, 頻々, every moment, without ceasing.

124.

Otte, 追々而。 afterwards, consequently; late, henceforth. = *sono notsi*.

Ots'ké, オツケ。 刻下, forthwith, immediately, directly. = *suguni*, *ai-no nai*.

Sugu ni, 直々, directly, straight.

Ziki ni, 直々, directly, forthwith.

Sibarūku, 暫々, in short, shortly, quickly.

Ygu-yaku, *Yoo-yaku*, 漸々, by degrees.

130.

Tatsi-matsi, 立々待。 忽, at once, directly; suddenly.

Yagate, 頓々而。 suddenly.

Sokū-zi ni, 即々時。 directly.

Fisāsiku, 久々シク, long. *Hisā-bisā*, long ago. *Fisāsii āto*, long ago.

Sai-zen, 最々前。 just now.

135.

Kore-kara, hereafter, thereupon.

Ik-kōo, 一々向。 henceforth, in connection with a subsequent negation, no more.

Sūdēni, 既々。 已, already.

Kūu ni, 急々, quickly, hastily.

139.

Tsiyoto, *Tšiōtto* (チヨット), vulgo *Tšōito*, 卒々度。 once, for a moment. チヨトキテ, just hear! — *Tšiōito O matsi nasare*, wait a moment!

Sono toki, 當々時。 then, at that time.

141.

Sono nōtsi, 其^レ後^ハ, thereafter. 142.

Nōtsi-hodo, 後^ハ程^ニ, by and by. — *Nōtsi-nōtsi*, later.

Kono i-go, 此^ヲ以^テ後^ニ, after this.

Kono-goro, 間^ヲ日^ニ, there, then. 145.

Kono hodo, 此^ヲ程^ニ, shortly, lately.

Kono aru, 此^ヲ間^ヲ以^テ前^ニ, shortly.

Suki ni, 昨^キ者^ニ = 以^テ前^ニ, before, the time, that has immediately preceded the present, just now. *Mo sūkōsi saki ni*, a short time ago. 148

Saki-goro, 先^キ頃^ニ, lately.

Saki-hodo, 先^キ刻^ニ, just now, presently. 150

Definite notices of time like to-day, yesterday, to-morrow etc. are expressed by nouns with or without a previous adjective definition, e. g.:

Kon-nōtsi, 今^ニ日^ニ, *Kon-nōtsi wa*; 今^レ日^ヲ, *Keo*, *Kioo*, this day, to-day.

Kesa, 今^レ朝^ヲ, this morning. 152

Saku-zits, 昨^チ日^ニ, *Kinou*, キノウ (contr. from *Saki no hi*, 前^キ日^ニ), yesterday.

Sākū-nōtsu, 昨^チ月^ヲ, last month.

Sākū-nen, 昨^チ年^ヲ, last year. 155.

Asa, *Asāta* (*Asa*), 明^ニ日^ニ, to-morrow. — *Asū-mochi*, till to-morrow.

Miyōo-nōtsi, 明^ニ日^ニ, to-morrow. — *Miyōo-nōtsi no yū*, to-morrow noon.

Miyōo (nōtsi no) āsa, to-morrow morning. — *Miyōo-ban*, 明^ニ晚^ニ, to-morrow evening.

Miyōo-gōtsū, 明^ニ月^ヲ, next month.

Miyōo-nen, 明^ニ年^ヲ, next year. 160

Miyōo-ao-nōtsi, 明^ニ後^ニ日^ニ, the day after to-morrow: also *Asatte*, アサツテ.

Ake no tosi, *Akuru tosi*, 明^ニ年^ヲ, next year.

Akuru hi, 明^ニ日^ニ, to-morrow.

Rai-nen, 來^ニ年^ヲ, the year still to come, the next year.

Rai-gōtsū, 來^ニ月^ヲ, next month. 165

Firu ni, 晝^ニ =, by day.

Ya-bun ni, 夜^ニ分^ニ =, *Ya-tsin*, 夜^ニ中^ニ, at night. 167.

For adverbial definitions, to the question: how often? are used

1. the repeating numbers cited in § 32, p. 143: *Futō-tabi* or *Itsi-do*, once; *Futō-tabi* or *Ni-do*, twice; *Futō-tabi mo-tabi*, twice, thrice, continually, etc.

2. *Mare ni*. 希^レ =, seldom. 168.
Suku niki toki ra. 少^ク + 希^レ 時^{トキ}ハ, seldom.
Oó ki toki ra. 多^ク + 希^レ 時^{トキ}ハ, often. 170.
Ori-óri or *yorí-yorí*. 時^{トキ}ヲ 又^{マタ}ハ, now and then.
Ori-fázi. 折^マ + 節^{セツ}ヲ, 時^{トキ}節^{セツ}, from time to time, now and then.
Fu-tosite. 非^レ 帝^{テイ}, sometimes.
Sibi-sibi. 數^{スベテ}ハ, often. — *Setsu-setsu*. 節^{セツ}ヲ 又^{マタ}ハ, often.
Tabi-tabi. 度^{タビ}ヲ 又^{マタ}ハ, at every turn. 175.
Tsūné ni. 常^{トコニ} = 恒^{トコニ}, generally, always. — *Tsūné-dzūné*, continually.
Obāādāsuku. 夥^{オホシバシバ}ニシテ, manifold, often. 177.

§ 58. Adverbs of manner, indicating the form of thought or speech, in which the speaker represents the idea expressed in the predicate.

1. Affirmative.

- Hei*, ヘイ, with its variations: *héhí*, *hi*, vulgo *hái*, *ha*, yes. 178
Sa-yoo. 左^サ 様^{ヤム}, contracted *Soo*, so, thus, considered more polite than *Héi*. — *Soo māsoo*, it will be so.
Sikóto. 耽^{シカト}ト, certainly, truly. 180.
Túsika ni. 慥^{トシカニ}カニ, certainly, truly.
Makóto ni, *Zitsu ni*, 尙^{マカト}實^{ジツ}トニ, in truth, truly, forsooth, indeed. — *Masa ni*, 正^{マサニ}ニ, indeed.
Geni, or *Geni-geni*, 現^{ゲンニ}ニ 又^{マタ}ハ, evidently, doubtlessly.
Késsit'e, 決^{ケス}多^タ 而^ニモ, surely; with subsequent negation: by no means, not at all.
Ari-tu ni, 有^{アリ} 体^{タイ}ニ, solidly, to the purpose. 185.
Kittó, 急^{キツ} 度^ドト, certainly.
Fít-zen, 必^{ヒツ} 然^{ゼン}ニ, certainly. *Fít-dziyoo*. 必^{ヒツ} 定^{テイ}ニ, certainly, definitely.
Itsi-dziyoo. 一^{イツ} 定^{テイ}ニ, definitely.
Ka-nárazu. 必^{カナラズ}ニシテ, certainly, doubtlessly, without doubt.
Motsi-ron. *Mu-ron*. *Ron-níku*. *Ron-ngu*. 勿^{ムツ} 論^{ロン}ニ, = do not reason! = without contradiction: not to be contradicted. 190
Sappari, サッパリ, in all respects: with subsequent negation: by no means.
Sappari 云々, to do by no means.
Tūn-zen. *Tōo-zen*. 當^{トウ} 然^{ゼン}ニ, properly.
Isasuku. 聊^{イサ} 少^シニ, in short. 193

2. Negative.

Iiye, いゝエ, vulgo *üya*. no. *Iiya-üya*, no, no. 194.

Remark The negative not, expressed in Japanese by *u*, as a rule, is included in the inflection of the verbs, by which a peculiar negative conjugation arises

Fu-sin ni, 不審_シニ, uncertainly, doubtfully. 195.

Fu-jó-síté, 不圖_トシテ, suddenly, by chance.

3. Optative.

Doozo, 何_ト卒_ツ, though, than, Pray! *Doozo*, *kikare yo*, hear, if you please, hear though! 197.

Negarákává, 願_ハフ_ハ, though (contracted from *Negai*, wish, and *Iváku vá*, so as they say), so as one wishes. (See *Shopping-Dialogues* p. 11.) 198

4. Supposing.

Makotorósiku, probably. — *Tú-bun*, 多_タ分_フ, perhaps. 199.

Toki ni yotte vá, *Koto ni yottará*, perhaps, according to circumstances.

Zi-gi ni yori, 時_ジ宜_ニ寄_リ, or *Zi-gi ni yotte* or *yottará*, if time be favorable, according to circumstances; under favorable circumstances. 201

Utágyväráikáru, 疑_タカ_フラ_クハ, probably. 202.

Zon-bun nó sí-dai, 存_シ分_フ, 次_シ第_ジ, as I think; also *Zon-bun ni sita-gátte*. — *Zon-bun no sí-dai siyo-mótsü ari-másu ka*, are there books also?

§ 59. Adverbs connecting propositions, such as nevertheless, however, since they are conjunctive adverbs, are treated in the Chapter VIII on the Conjunctions.

ALPHABETICAL SYNOPSIS OF THE ADVERBS CITED.

The numbers correspond with those placed after the adverbs treated in § 53—59.

<i>Ai-tai</i> 105.	<i>Asokó ni</i> 88.	<i>Bétsü ni</i> 55.	<i>Don bo-don</i> . . . 74
<i>Ake no tosi</i> . . . 162.	<i>Asü</i> 156.	<i>Dai-itsi ni vá</i> . 79.	<i>Dono-kurai ooki</i> 21.
<i>Akuru ji</i> 163.	<i>Asü-made</i> . . . 156.	<i>Dai-ni ni vá</i> . . 80.	<i>Doozo</i> 197.
<i>Akuru tosi</i> . . . 162.	<i>Asta</i> 156.	<i>Dan-dan ni</i> . . . 14.	<i>Dore-dake</i> . . . 20.
<i>Amánekü</i> 93.	<i>Asüta</i> 156.	<i>Dani</i> 68.	<i>Dore-fodo</i> . . . 20.
<i>Amári</i> 22.	<i>Ato ni</i> 99.	<i>Doko ni</i> 87.	<i>Dotsira</i> 88.
<i>Ari-tei ni</i> . . . 185.	<i>Atsira</i> 88.	<i>Doko ni mo</i> . . . 87.	<i>Fidári ni</i> . . . 102.
<i>Aru toki ni</i> . . 119.	<i>Ayamátte</i> . . . 58.	<i>Doko ye</i> 87.	<i>Firu ni</i> 166.
<i>Asatte</i> 161.	<i>Bukári</i> 53.	<i>Doko yori</i> 87.	<i>Físüsü áto</i> . . 134.

<i>Fisásikū</i> 134.	<i>Ippai ni</i> 28.	<i>Kono goro</i> 145.	<i>Moo</i> 117.
<i>Fit-dziyoo</i> 187.	<i>Ippan ni</i> 28.	<i>Kono hodo</i> 146.	<i>Motsi-ron</i> 190.
<i>Fitôtsū ni</i> 64.	<i>Isusaku</i> 193.	<i>Kono i-go</i> 144.	<i>Mū-dá ni</i> 56.
<i>Fit-zen</i> 187.	<i>Is-šo ni</i> 29, 96.	<i>Kononde</i> 69.	<i>Mukái ni</i> 105.
<i>Fodo-fodo</i> 49.	<i>Itsi-bun va</i> 37.	<i>Kono tokóro ni</i> 90.	<i>Múkási</i> 122.
<i>Fokú ni</i> 98.	<i>Itsi-dziyoo</i> 188.	<i>Korc-kara</i> 136.	<i>Múkási yori</i> 122.
<i>Fotondo</i> 48.	<i>Itsu de mo</i> 110.	<i>Koto-gotokū</i> 25.	<i>Mundásikū</i> 57.
<i>Fu-dó site</i> 196.	<i>Itsa-ka</i> 109.	<i>Koto ni yottará</i> 200.	<i>Mu-ron</i> 190.
<i>Fu-i ni</i> 76.	<i>Itsa mo</i> 110.	<i>Kotsira</i> 89.	<i>Musa-musá to</i> 18.
<i>Fu-sia ni</i> 195.	<i>Itsa ni</i> 64.	<i>Kává)sika, -sū</i> 8.	<i>Musáto</i> 18.
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CHAPTER VI.

WORDS EXPRESSIVE OF RELATION.

(POSTPOSITIONS.)

§ 60. Our prepositions which show the relation, in which the chief idea of a sentence stands to other objects or ideas, are superseded in Japanese by postpositions. We call them words expressive of relation.

Chief among these words are the inflections (see Chapter I. p. 61), viz:

へ, **ve**, **he**, or へ, **yo**, **e**, = wards, to. Dative and Terminative (see p. 68).

に, **ni**, = with relation to, in, to (see p. 68).

と, **to**, = to (see p. 70).

に, **ni**; テ, **te**, | Local, Modal and Instrumental (see pp. 68,
ニテ, **nite**; テ, **de** (pron. **nde**), | 70.

ヨリ, **yor**i; カラ, **kara**, = out of, from. Ablative (see p. 71).

§ 61. All other relations are expressed either by:

1. nouns which, as such, are declinable and have the further attributive definition, as genitive, before them, as *Yama no ue* or *Yama no ue*, the topmost of a mountain: *Yama ue ni*, on the top of a mountain; or

2. verbs, which being, either in their radical form, or in the gerund in テ, *te*, in proportion as they govern the accusative, the modal, or the dative have their object with the inflectional termination ヲ, *wo*, or に, *ni*, or へ, *ve*, before

them, indifferently, whether this object is a noun-substantive or a verb used substantively.

§ 62. Nouns, used as expressive of relation, are:

1. **Uvé, Uyé, 上^{ウエ} 上^{ウエ}**, 1) above, upon (with reference to a place).

Tsákú no úvé ni kí wo uyuru, to plant a tree upon the grave. — *Tsákú no ure no kí*, a tree upon the grave. — *Aru úyé ni mata jítotsu*, above which there is still one. — *Kono úyé wa deki-masénû*, = what is above that, does not happen, = more I can not give for it ¹⁾. — *Sono uye wa nai* (or *ari-masénû*), there is nothing above that ²⁾.

2) upon, after (with reference to time).

Gin-mi (or *Tadúsi*) *no úvé jotto wo motte bassu* (吟^{ギン} 味^ミ (or 糾^{キウ}) / 上^{ウエ} 法^{ホウ} 度^ド 以^{モッテ} 罰^{バツ}), upon inquiry punish according to law ³⁾. — *Un-zigun nou-sai no uréru* (運^{ウン} 上^{ウエ} 納^{ノウ} 濟^{セイ} / 上^{ウエ}), upon payment of the duty ⁴⁾. — *Sina-mono wo uke-totta uyéde* (dai-kin wo) *agema oo*, = after having received the goods I shall pay (the price) ⁵⁾.

Chinese compounds with 上^{ウエ} *zigun*, 上^{ウエ}, upon.

山^{サン} 上^{ウエ}, upon mountains. — 雲^{ウン} 上^{ウエ}, upon clouds. — 座^ザ 上^{ウエ}, upon the throne. — 以^イ 上^{ウエ}, upwards, prior to a time. = *sore yori mae*. — *San nen i-zigun*, prior to three years ago.

2. **Sítá, 下^カ**, beneath, under, below.

Sítá-ni sítá-ni, down! down! = kneel! — *Situ yori waki-idzuru midzu*, water springing up from beneath. — *Šákú no sítá*, what is under a foot measure, the divisions of a foot ⁶⁾. — *Watakúsi wa andá yori sító de gozáru*, = I am beneath you, I am less than you.

Chinese compounds with 下^カ, 下^カ.

天^{テン} 下^カ. 宇^ウ 下^カ, *Ten-ka, U-ke*, what is under the heavens, under the firmament, the earth. — 地^チ 下^カ, under (in) the earth. — 山^{サン} 下^カ, *San-ke*, the foot of a mountain. — 以^イ 下^カ, = *Sono ato*, after, since. — *San nen i-ka*, three years since.

¹⁾ *Shopping-Dialogues*, p. 38

²⁾ *Treaty* f. 1858. Art. V. al. 2

³⁾ *Shopping-Dialogues*, p. 13.

⁴⁾ *Ibid* p. 29

⁵⁾ *Ibid* III 6

⁶⁾ *Ibid* p. 29

3. **Mave, Maye**, vulgo **Mai**, 前^{マエ} (of *ma*, eye, and *ve*, side, direction), before, local or temporary.

Matsu-maye, = before the pine-trees. — *Yei-zi wo mǎn'no mave ni kakavete niu-yo su*, she holds the suckling to the breast and suckles it. — *Itsu-ka nen mave ni*, a year previous ¹). — *Kaviko idzuru maye ni*, before the silkworm comes out. — *Go nen yori mave*, = from the fifth year forward, i. e. before the fifth year.

Chinese compounds with 前^{ゼン}, *zen*, before.

面^{ゼン} 前^{ゼン}, before the front of. — 門^{ゼン} 前^{ゼン}, before the door. — 以^イ 前^{ゼン}, previous to. — *Kono ji-giri aruwa sono i-zen nite mo*, at this date or even earlier ²).

4. **Notsí**, 後^{ノチ}, (from *no*, back, whence *nóku*, retreat, and *tsi*, place), behind, after, with a definition of time, refers to a time which is behind, with reference to the present, future.

Kaze okiru notsí, after the rising of the wind. — *Kaze ga fukite notsí*, after the wind has blown. — *Sono notsí*, thereafter. — *Ima yori oyúso ziju fútsi ku gútsu no notsí yori fútsu minato wo jiraku bési*, after the lapse of 18 months from now a harbour shall be opened ³). — 自^ジ 今^{イマ} 以^イ 後^{ノチ}, from now for the future.

5. **Omote**, 面^{オモテ} 表^{ヒョウ}, the face, the countenance, the fore-side, before.

6. **Urá**, 裏^{ウラ} 裡^リ, the internal, the inside of a garment; the reverse of a coin; the opposite.

Iyé no urá, the inner side of a house. — *Urámi won no urá nari*, disgust is the reverse of inclination.

7. **Usiro**, 後^{ウシロ}, after.

Yama wo usiro ni si. kawa wo omote ni su, (the village) has mountains for back-ground, a river for fore-ground, = it has mountains behind and a river before it. — Also the inside of a garment, as reverse, is called *usiro*.

8 **Saki**, 先^{サキ} 前^{ゼン}, point, with reference to time, beforehand, past.

Saki no tosi, a former year. — *Saki ni*, earlier, before. — *Go nen bakári saki yori wa*, only since the last five years. — 卽^{イッ} 先^{サキ}, *O saki* 'you before! you first! after you!

9. **Ato**, 趾^{アト} 跡^{セキ}, footstep; behind.

Fúto no ato ni tsunite yuku, go behind any one. — *Sono ato*, afterwards.

¹, Treaty Art. X. al. 1

², Ibid. XI. 1

³, Ibid. II. 2

10. **Utsi, 内_ナ. 中_ナ.** within.

Iyé no utsi ni aru, to be within the house. — *Kiyo-rin-bu no utsi ni* (居_キ留_リ場_バ _ナ, 内_ナ _ナ), within the ground, where one has residence ¹⁾. — *Riyoo koku no utsi yori*, from out both empires ²⁾. — *Utsi yori fóká wo ukúyaru*, to spy from within what is without. — *Mado no utsi ve fairu*, to go in by the window. — *Teki no utsi ve seme-iru*, to press into the enemy. — *Yumé no utsi de aru*, to meet in the dream. — *Fuyu no utsi ni*, as long as it is winter. — *San-nen no utsi ni*, within a space of three years. — *San nitsi utsi de deki-nasu*, it may happen within three days' time ³⁾. — *Hiyákú me utsi de wa áré-maséná*, within (under) ten taels will I not sell it ⁴⁾. — *Kono ni zi no utsi idzure nuritomo motsúyú bési*, of the two signs each (whichever it be) may be used. — *Kuru utsi ni*, while one is eating. — *Sina-mono wo uke-toránu utsi wa, dai-kin wa agerare-maséná*, = within the not receiving of the goods (as long as I have not received the goods), no payment will be made ⁵⁾. — *Men-kiyo nakárisi ga utsi nite*, as long as there was no permission.

Much in use also, are Chinese compounds with 内_ナ _ナ, **dai** or **nai**: *Kai-dai* (海_ナ 内_ナ _ナ), what is within the seas, the continent. — *Kókú-dai* (國_ナ 内_ナ _ナ), within the borders of a country. — *Kókú-dai no dai-itsi no gákú-siya*, the first scholar of the empire. — *Kono iu (deo) e Nippon kókú-dai e furú-watású bési*, this article shall be made known throughout the Japanese empire ⁶⁾. — *Bu-nai* (部_ナ 内_ナ _ナ), the inmost, interior. — *Nippon no bu-nai wo riyokgu-su*, to travel over the interior of Japan ⁷⁾. — *Ka-nai* (家_ナ 内_ナ _ナ), what is within the house, the family.

11. **Fóká, Hóká, 外_ナ.** without; except, besides.

Kono fóká hóká-kóká kisi ni úté fitutsu minato wo jiráku bési, besides on the north coast a harbour shall be opened ⁸⁾. — *Yákú-siyo no fóká ve uru békarázú*, except to the government may not be sold ⁹⁾. — *Kei-sei no fóká onna*, women except wry castles (prostitutes). — *To wo fóká yori todzuru*, to shut a door from without. — *Dai-ku sono fóká sóku-nin wa kane-zóku wó motsú-masu*, carpenters and other workmen use the iron-foot. — *Tan-mono to ara-mono sono foka urimasú*, there are piece-goods, and raw materials and so forth.

¹⁾ Treaty. Art. VIII. al 1²⁾ Ibid. X, 1³⁾ *Shopping-Dialogues*, p. 9⁴⁾ Ibid p. 4⁵⁾ Ibid p. 13⁶⁾ Treaty Art II al. 17⁷⁾ Ibid. Art. I. al 3, 5.⁸⁾ Ibid II 2⁹⁾ Ibid II 18

Chinese compounds with 外^ヱ, *gwai*, outside, without, out of:

門^モ 外^ヱ, *Mon-gwai*, without the gate. — 口^コ 外^ヱ, *Koo-gwai*, out of the mouth, out of the mouth of a river or harbor.

12. **Soto**, 外^{ソト}, originally the back door, at present generally: without.

Sotô-mo for *Soto-omo*, the back- or winter-side of a mountain. — *Sato no soto ni*, without the village.

13. **Mūkavi**, **Mūkai**, 向^{ムカヒ}, ^{ムカ}_ヒ, vulgo also **Mūkagu**, **Mukoo**, as substantive, the opposite quarter, the direction opposite anything.

Kare ga sūni-ka wa waga-iyé no mūkai ni áru, his dwelling is opposite my house. — *Mukáu no kisi re fító wo watásu*, to put people over to the opposite side (of a river).

14. **Avīda**, **Aīda**, 間^{アイダ}, ^{アイ}_ダ, the interval, space between things, between: space between two points of time, while.

Aida no jima, pause, leisure, opportunity for anything. — *Kono aida*, between. — *Sono aida*, meanwhile. — *Yama no aida ni midzu áru wo taní-gara to iwá*, the appearance of water between mountains is called a valley-brook. — *Oyóso ik-ka nen no aida*, for the time of one year ¹⁾. — *Toda siyau-bai wo nasu aida ni nomi*, *tou-riu-suru koto wo u-bési*, only while they carry on trade, may they hold residence (there) ²⁾.

Chinese compounds with 間^{カン}, ^{カン}_{ゲン}, *kan*, *gen*:

田^テ 間^{カン}, between rice-fields. — 石^{イシ} 間^{カン} = 生^{ナマ}_{ツク}, to grow between rocks. — 人^{ニン} 間^{カン}, *Nin-gen*, among men; mankind.

15. **Naka**, 中^{ナカ}, the middle, in the midst of, amidst; among.

Ta no naka no iyé, a hut in the middle of the field. — *Riygu san no naka no riu-sui* (兩^{リウ} 山^{サン}, 中^{ナカ}, 流^{リウ} 水^{スイ}), streaming water just between two mountains. — *Yo-naka*, the middle of the night, midnight. — *Kusá no naka de náku kera*, crickets that chirp in (between, among) the grass.

Chinese compounds with 中^{チュウ}, *tsiu*, in the midst:

Sai-tsiu ni (水^{スイ} 中^{チュウ}) *sumi mono*, beings which live in fresh water. — 海^{カイ} 中^{チュウ}, 物^{モノ}, *Kai-tsiu no mono*, something that is in the sea, a production of the sea. — *Kai-tsiu ni irite urábi wo toru*, to dive into the sea and fetch up pearl-mussels. — 地^チ 中^{チュウ} = *Tsi-tsiu ni*, in the earth. — 土^ド 中^{チュウ}, *Do-tsin*.

¹⁾ Treaty Art IV al 3.

²⁾ Ibid II 13.

in the ground. — 道^{ミチ}中^{ナカ}, *Dau-tsiu*, = mid-way, half-way, on the way. — 雲^{クモ}中^{ナカ}, *Un-tsiu*, in clouds.

16. Soba, 側^{ソバ}. 傍 (from *sóvū*, come near and *ba*, place), the neighborhood, next, at the side of, by.

Fi no sobe ni koi, come next (or by) the fire!

17. Kata. 方^{カタ}. 邊^ヘ, side; with reference to time, as much as about, against.

Fijósi-kata, *Nisi-kata*, *Kita-kata*, *Minami-gata*, the east-, west-, north-, south-side. — *Kita-kata no kazi*, wind from the north. — *Yô-ake-kata*, = the side, on which the night goes open, i. e. about the dawn of the day. — *Sono ji no yuvu-latu ni*, against the fall of the evening. — *Sore yori kono kata*, = from there to this side, i. e. since that time.

Chinese compounds: 海^{カイ}邊^{ベン}, *Kai-ben*, on sea. — *Kai-ben no min*, people that live on (at) sea. — 葦^{アシ}水^{スイ}邊^{ベン} = 生^{セイ}, *Asi va sui-ben ni siyqu zu*, the reed grows on the water.

The spoken language often supersedes *Kata* with the Chinese 𠵼 (Hóo), 方^{ホウ}. 𠵼, side, quarter. — *Doko ni O ide nasárüka?* whither are you going? ... *san no hoo ni* (or *hóoye*), to Mr. N's. — *Anótano hooni*, at or to your side, by or to you ¹⁾. — *Sono joo*, his side, you. See p. 84.

15. Fotori, 邊^{フトリ}, round, round about.

Ike no fotori no tsutsumi, a dike round a fish pond.

19. Mavari, 回^{マバリ}. 廻. 周, circumference, round about, round.

Yasuki-mavari ni, within the compass of dwellings.

Chinese expression: 周^{シウ}圍^イ, *Siu-i*, round about. — 其^シ留^リ場^バ, 周^{シウ}圍^イ = 門^{モン}牆^{キョウ}設^{セツ}, round about their dwelling place people place neither gate nor fence ²⁾.

20. To, 與^ト, with, Lat. *cum*, indicates the express coupling of two or more objects; it is a declinable suffix and, so far, a word expressive of relation.

Dare-to onázikoto (與^ト誰^{タレ}同^{ドウ}), = identicalness — with which? — *Yubisá-to wa-bekú sitá*, peace has been made with the barbarians. — *Kimi-to tomoná suru*, to hold with his master, to be attached to him. — *Hana, tori*, = flowers, birds. — *Hana-to tori wo yekaku*, = to paint birds with (and) flowers. —

¹⁾ *Shopping-Dialogues*, p. 16

²⁾ *Treaty Art II* al 10

Hana tori-to-wo yekaku, to paint flowers and also birds. — *Sisi*, lion; *Toró*, tiger. — *Sisi-to torá wa*, as for the tiger with the lion; or also: as for the lion and the tiger, provided the principal accent be placed on „tiger.” — *Kane-ziyákú-to kuzira-ziyákú wa doo-kavari másúka?* = as for the whalebone and the iron foot, what difference is there? ¹⁾. — *Atsí*, there; *Kotsí*, here; *Atsi kotsi-to*, there and also here.

...to ...to, repeated after two nouns coordinate, answers to our both... and..., as well, as... also.., Lat. *et..et*, *que..que*.. — *Hana-to tori-to*, both flowers and birds. — *Olanda kókú-wgu to Dai Nippon Tai-kun to riygu-kókú no konsin kátsu siygu-bai no tsínámi wo jirókú-sen koto wó hóssite*, the King of Holland and the Tai-kun of Japan wishing to extend the relations of friendship and commerce of both countries etc. ²⁾. — *Nippon-to San-kan-to no atsukai no koto*, negotiations of (between) Japan and the Three states. — *Hana-to tori-to-wo yekáku*, to paint flowers as well as birds. — *Yuku-to kaveru-to ni mato wo íru*, in going to and fro to shoot at the mark. — *Faravu ni Nippon to gwai-lokú to no kua-lei wo motsurú koto samadake nási* ³⁾, = there is no obstacle to using either Japanese or foreign money in payments. — The characteristic of the coupling is necessary here, as without that it does not attract notice.

Remark. If, as in the expression: a valley with or without water, the presence or absence of one object near the other is intended, then the verbs *áru*, present and *náki* (see p. 108, n^o. 30), not present, are used, thus: *Midzú áru tani*, a valley with water; *Midzú náki tani*, a valley without water.

21. **Tonari**, 隣 _リ (from *to*, door, family, and *narabi*, row), neighborhood; next, close to.

Yákú-siyó no tonari ni, next the government house. — **Kin-ziyo** (*kinžo*), 近 _キ 所 _所, a place near, neighborhood.

22. **Si-dai**, 次 _シ 第 _第, rank, following, in proportion to.

Negai-si-dai, according to wish, in proportion as it is wished ⁴⁾.

23. **Toóri**, 通 _ト, passage; along.

Warada no féri toóri ni wítarú kaiko, silkworms lying along the edge of the straw-tray. — *Fama toóri no mūrā mina*..., all the villages along the strand. —

¹⁾ *Shopping-Dialogues*, p. 31.

²⁾ Treaty, at the beginning.

³⁾ Treaty. Art. IV al 2

⁴⁾ Ibid. IV. 3

道多理¹⁾、通^ト_リ = *dau-ri no toóri ni*, according to right. — 別^ワ冊^サ、通^ト_リ =, following a separate writing ¹⁾. — *Waga kokóro ye no toóri ni*, after (in) my opinion.

24. Tamé, 爲^{タメ}, purpose, aim, end, the destination of a thing. Tamé ni, for, for the service of, on behalf of, for the sake of, on account of.

Fitó no tame ni, for, on account of others. — *Waga-tame ni*, for my sake. — *Simo kami no tame ni su*, the less is for the service of the greater. — *Tate-mono no tame ni kari-uru ikka no ba-siyo*, a place hired for building ²⁾. — *Kono okite wo katakú-sen tame ni*, for the maintenance of this article ³⁾. — *Uru tame ni*, for sale.

25. Kavarí, 替^カ_ハ代^ロ, barter. Kavarí ni, in exchange for, instead of, for. — *Kono fitó no kavari ni*, for (instead of) this man.

26. Máde, 迄^{マデ}。迄^{マデ}, the aim towards which a movement is directed; to, into, till, until, with reference to place or time, opposed to *yori*, from.

Firato yori Nagasaki máde san ziyu fatsi ri ari, from Firato to Nagasaki it is 38 *ri*. — *Itsu made watákusi mataneba naranu ka?* till when (how long) must I wait? — *Asu made*, till to-morrow. — *Ten-si yori mótte siyo-zinni itáru made*, = from the emperor himself till one comes (*itáru made*) to the common man ⁴⁾. — *I-fúkú, ya-gu, tabi no rui made ge-sarú*, clothes, bedding, even to shoes, are distributed. — *Kokónótsu han doki yori nanátsu made utsi ni*, = within one till four o'clock, between one and four o'clock ⁵⁾. — *Yok-ka madeni deki-mású*, by the fourth day (of the month) it will be ready ⁶⁾.

§ 63. Verbs in the gerund, used as words expressive of relation, are

A. With a previous accusative, *ヲ*, **wo**:

1. Motte, 以^モ_ッ, using, by means, with, the gerund of *Motsi*, to seize, hold, use.

The object that is seized, or taken with the hand, is either the object direct of an action later to be mentioned, or the means of carrying it out.

It is object direct in sentences as:

將^モ_ッ詩^シヲ莫^ナ浪^ナニ傳^ツ_ルヲ, *Si wo motte nami ni tsutguru koto nakáre*, i. e. literally: Taking the poem let it not be abandoned to the waves! = let not the poem be abandoned to the waves.

¹⁾ Treaty Art. III. al. 1.

²⁾ Ibid. II. 8.

³⁾ Ibid. II. 6

⁴⁾ *Dai Gaku*, § 6.

⁵⁾ *Shopping-Dialogues*, p. 17.

⁶⁾ Ibid. p. 10

The object of *Motte* is used as the means of carrying out an action in sentences as:

以^{モッテ}人^{ヒト}治^ヲ人^{ヒト}, *Fitō wo motte fitō wo osāmū*, to treat mankind as mankind. — *Irova wo motte rui wo wakátsū*, to divide the classes according to the Irova.

2. **Tovorite, Toórite**, contracted **Toótte**, 通^{トッテ}, going through or along..., the gerund of *Tovóri*, go through, pass.

Mon wo toótte, going through the gate. — *Fino nakawo toótte*, through the midst of the fire. — *Mitsi-suzi wo toótte yúkū*, go along a way.

3. **Tsütáite**, vulgo **Ts'tatte**, along, the gerund of *Tsutái*, go along.

Kai-gan wo tsutáite itsi ri bakúri yukeba, if one goes a *ri* along the coast.

4. **Fete**, 經^{ヘテ}, through, along, during, the gerund of *Fē*, *Fāru*, to go away, to go along.

Sono fa fuyū wō fete sibomazu, the foliage does not fade in the winter.

5. **Nozókité, Nozóité**, 除^{ノゾキテ}, setting behind, excepted, except, the gerund of *Nozók(i)*, *u* (contracted from *notsi ni oki*, to set behind).

Nippon siyo kwa-fei va, tou-zen wo nozoku, yu-syuts-su bési (日^{ニッポン}本^ゴ諸^{シヨ}貨^カ幣^{ヘイ}銅^{ドウ}錢^{セン}除^{ノゾク}輸^{シュ}出^{シュツ}スベシ), all Japanese money. except copper money, may be circulated ¹⁾.

B. Verbs, used as words expressive of relation, with a previous local or dative, =, **ni**:

1. ..**ni óité**, in, at, strengthened local form, of *ni* (in, at) and *óité*, or *wóité*, (於^オ于^ニ), = establishing, Fr. *en établissant*, the gerund of *oki*, 置^{オキ}, to place, establish, erect. When merely **ni** and when **ni óité** is used, will appear from the following examples. The expression: „The Dutchmen staying in Japan, = the Dutchmen in Japan,” is rendered by *Nippon ni áru Oranda-zin* ²⁾; in the expression: „this document shall be exchanged at Nagasaki,” on the other hand the local is expressed by **ni óité**, and the translation runs: *Kono fon-siyo wo Nagasaki ni óité tori-kayésu-bési* ³⁾. In the first case the definition of place where? is governed by the *áru* or *óru*, dwell, immediately following; in the second case the definition of place, where?, because not dependent on the verb, exchange, it is, by the addition of *óité*, made an adverbial phrase. — This remark agrees

¹⁾ Treaty v. 1858. Art IV, al 4.

²⁾ *Ibid* VII. 1.

³⁾ *Ibid*, after the Japanese text Art. XI, al 1; after the Dutch text Art. X, al. 4.

with all the definitions of place, occurring in the Japanese text of the document cited.

The object of *ôte* may also be an action, one is engaged in, e. g.: *Fgu-sôkû wô okâsa ni ôte ra* (法^フ則^ゾ 犯^ハ $\frac{\text{フ}}{\text{ハ}}$ 於^オ $\frac{\text{フ}}{\text{ハ}}$), by violating the Regulations ¹⁾.

The derivative from *oki*, viz *okéru*, = to be fixed or placed, preceded by a local in *ni*, answers to the expression: the position with relation to; e. g.:

而	物 ^{モノ}	君 ^{クニ}	<i>Kun-si no mono ni okéru, kore wo ai-site zin-sesu, = relation of the philosopher to the creatures: he loves them, is however not humane toward them. Hia Meng, Cap. VII. § 61.</i>
弗 ^フ	也 ^ヤ	子 ^シ	
仁 ^ニ	愛 ^{アイ}	之 ^ノ	
	之 ^ヲ	於 ^オ	
		於 ^オ	

2. *Yorite, Yotte, 依^{ヨリ} $\frac{\text{ヨリ}{\text{テ}}$ 寄^ヨ 據^テ 因^{イン}*, = having its point of departure and thus also its point of support in, from, in consequence of, on the ground of, the gerund of *yori, yoru*, to get out from. Compare p. 71, 72.

Korewa naru siro ni yorite, tuki ni kudôrazu, those yet relying on a castle, do not submit to the enemy. — *Koreni yotte*, in consequence of that, therefore. — *Tsi-kârâni yotte*, in proportion to his strength. — *Toki ni yotte ra*, in proportion to time. — *Iro ni yotte nedungu kawari mûsu*, as the colors are different there is a difference in price ²⁾. — *Negai ni yotte* ³⁾, on entreaty. — *Aru ni yotte*, because there is.

3. *Tsukite*, vulg. *Tsuîte*, 付^{ツキ} $\frac{\text{ツキ}{\text{テ}}}{\text{ツキ}}$ 就^{ジュ}, concerning, the gerund of *Tsuki*, concern, come to.

Fûné kisi ni tsukû, the ship touches the coast. — *Kore ni tsuki*, or *tsuîte*, or *tsuîte ra*, concerning that, what concerns this.

The attributive form is *Tsuîte no*, e. g. 宗^{ソウ}旨^ジ = 付^{ツキ} $\frac{\text{ツキ}{\text{テ}}}{\text{ツキ}}$ 爭^{ソウ} 論^ロ, *Siu-zi ni tsuîte no soo-ron*, dispute concerning (about) religion ⁴⁾.

Remark. To *Toote va* also, for which the written forms: *Tôtteva* and *Tat-teva* ⁵⁾ have crept in, the meaning of: concern'ing, *quand à*, have been given, without reference to the limitation of its use. As gerund of *Tov)i, u* (問^ト), to ask. *Toote va* means: if one ask, to the question; and the expression: *Oose va mottomo nuredomo, waga-mi ni toote va, kanai-gâtai*, thus

¹⁾ Treaty. Art. V. al. 4.

²⁾ *Shopping-Dialogues*, p. 34

³⁾ Treaty Art. VIII. al. 1.

⁴⁾ Ibid VII 4.

⁵⁾ COLLADO p. 57 RODRIGUEZ p. 86.

means: the command is indeed reasonable, but if one ask me, it is not easy to be carried out.

4. **Itárite**, vulg. **Itátte**, 至^イテ, 至^イテ, = coming to, respecting; with definitions of time: against, towards, the gerund of *Itári*.

Taikun ni itátte vá, does it come to the Taikun, what concerns the Taikun. — *Fáruni itátte vá*, towards the spring.

5. **Tai-sité**, 對^{タイ}シテ, standing opposite, towards, the gerund of *Tai-si*, to be opposite, being the further definition, opposite to which, characterized by *ni* or *ve*, sometimes also by *to*. Compare p. 68.

Oranda-zin ve tai-si fou wo okáseru Nippon-zin va, Japanese, who have transgressed the law, towards Dutchmen. — *Nippon-zin ni tai-si fou wo okasitaru Oranda-zin va*, Dutchmen, who have transgressed the law, towards Japanese ¹⁾.

6. **Múkávite**, **Múkáite**, also *Mukáivute*, *Mukóote*, 向^{ムカ}ヒテ, 向^{ムカ}ヒテ, against, the gerund of *Mukari*, to be pointed against something.

Fito ni mukáite (or *mukóote*) *ku-ron-zuru*, to contend against some one.

Mukárite, *Mukóotte*, 向^{ムカ}ヒテ, the gerund of *Makári*, be turned against something; e. g. *Kazé ni mukáitte hásiru*, to run against the wind.

Mukiti, *Muité*, 向^{ムキ}ヒテ, against, the gerund of *Muki*, to turn against. — *Riyagu buu ni muité*, towards both sides.

7. **Sitaggute**, **Sitagoote**, 從^{シタ}カフテ, according to, complying with, the gerund of *Sitagari*, to submit, to yield, to follow.

Sitagótte, 從^{シタ}カフテ, according to, the gerund of *Sitagari*, to be subordinate. — (*Ni motsu no*) *atari ni sitagatte un-ziygu wo osámu besi*, according to the value (of the goods) shall customs be paid ²⁾. — *Ki-ini sitagatte* (貴^キ意^イ = 從^{シタ}カフテ), according to the noble (i. e. your) pleasure.

ALPHABETICAL SYNOPSIS OF THE WORDS EXPRESSIVE OF RELATION TREATED.

<i>Aida</i> = <i>Arida</i> . . . § 62. 14.	<i>De</i> = <i>Nite</i> § 60.	<i>Go</i> = <i>Notsi</i> § 62. 4.
<i>Ato</i> , behind. 62. 9	<i>Fete</i> , through. . . § 63. A. 4.	<i>Gwai</i> = <i>Foka</i> 62. 11.
<i>Arida</i> , between . . . 62. 14.	<i>Foká</i> , without. . . § 62. 11.	<i>He</i> = <i>Ve</i> 60.
<i>Ben</i> = <i>Kata</i> 62. 17.	<i>Fotori</i> , round about 62. 18.	<i>Hokú</i> = <i>Foka</i> 62. 11.
<i>Dai</i> = <i>Utsi</i> 62. 10.	<i>Ge</i> = <i>Sitá</i> 62. 2.	<i>Itárite</i> = <i>Itátte</i> . . § 63. B. 4.

¹⁾ Treaty. Art. V. al. 1, 2

²⁾ Ibid III 3

<i>Itätte</i> , to, concerning,	<i>Maité</i> = <i>Mukité</i> . . § 63. B. 6.	<i>Tsiu</i> = <i>Naka</i> . . . § 62. 15.
respecting . . § 63. B. 4	<i>Mukité</i> , against. 63. B. 6.	<i>Tò</i> , to, with. . . 60.
<i>Ka</i> = <i>Sita</i> § 62. 2	<i>Makoo</i> = <i>Makgu</i> . . § 62. 13.	<i>To</i> , with, together,
<i>Kan</i> = <i>Aida</i> 62. 14	<i>Mukóote</i> , against § 63. B. 6.	and 62. 20.
<i>Kara</i> , out 60.	<i>Nai</i> = <i>Utsi</i> § 62. 10.	<i>Tonari</i> , next . . . 62. 21.
<i>Kato</i> , next, to;	<i>Naka</i> , in the midst of 62. 15.	<i>Toótte</i> = <i>Tovorite</i> § 63. A. 2.
against. about 62. 17.	<i>Ni</i> , at, in. . . . 60.	<i>Toote va</i> 63. B. 3.
<i>Karari</i> , for, in-	<i>Nite</i> , in, with . . 60.	<i>Toóri</i> , along . . . § 62. 23.
stead of 62. 25.	<i>Notsi</i> , behind, after 62. 4.	<i>Tovorite</i> , through § 63. A. 2.
<i>Ke</i> = <i>Sitá</i> 62. 2.	<i>Nozóute</i> = <i>Nozóhite</i> § 63. A. 5.	<i>Tsute</i> = <i>Tsukite</i> 63. B. 3.
<i>Máde</i> , to 62. 26.	<i>Nozóhite</i> , except. 63. A. 5.	<i>Tsukite</i> , concerning
<i>Mai</i> = <i>Mave</i> 62. 3.	<i>Outé</i> , in 63. B. 1.	§ 63. B. 3
<i>Mavari</i> , round	<i>Omote</i> , before. . . § 62. 5.	<i>Tsutáite</i> , along. 63. A. 3.
about 62. 19.	<i>Saki</i> , before hand 62. 8.	<i>Ts'tatte</i> = <i>Tsutáite</i> 63. A. 3.
<i>Mave</i> , <i>Moye</i> , before 62. 3.	<i>Si-dai</i> , following. 62. 22.	<i>Urá</i> , inwards . . § 62. 6.
<i>Motte</i> , by means	<i>Sita</i> , beneath. . . 62. 2.	<i>Uñiro</i> , behind . . 62. 7.
of, with . . . § 63. A. 1	<i>Sitogótte</i> , accord. to 63. B. 7.	<i>Utsí</i> , within . . . 62. 10.
<i>Mákói</i> = <i>Mukari</i> . . § 62. 13	<i>Sitagoute</i> , „ 63. B. 7.	<i>Uci</i> = <i>Uyí</i> , up . . 62. 1.
<i>Mukóite</i> = <i>Makórite</i>	<i>Sitagoote</i> , „ 63. B. 7.	<i>Uyí</i> , up. 62. 1
§ 63. B. 6.	<i>Su-i</i> , round about § 62. 19.	<i>Uc</i> , wards, to . . 60.
<i>Mukári</i> , contrary § 62. 13.	<i>Soba</i> , next. 62. 16.	<i>Yori</i> , out, from. 60.
<i>Makórite</i> , against § 63. B. 6	<i>Soto</i> , without . . . 62. 12.	<i>Yorite</i> , on the
<i>Mukórite</i> , against 63. B. 6.	<i>Tai-site</i> , towards § 63. B. 5.	ground of . . § 63. B. 2.
<i>Mukátte</i> = <i>Mukórite</i> 63. B. 6.	<i>Tumé</i> , for, on ac-	<i>Yotte</i> = <i>yorite</i> . . 63. B. 2.
<i>Makgu</i> = <i>Makári</i> § 62. 13	count of. . . . § 62. 24	<i>Zen</i> = <i>Mave</i> § 62. 3.
<i>Makvute</i> , against § 63. B. 6.	<i>Te</i> , in, with . . . 60.	<i>Zygan</i> = <i>Uyí</i> . . . 62. 1.

CHAPTER VII.

THE VERB.

Man begreift nichts, dessen Entstehung man nicht einsieht

STEINTAL

In the treatment of this chapter, the question, which presents itself most prominently, is, what are the conjugational forms of the Japanese verb, and what do they mean. Included in it is the answer to the question, how are the conjugational forms of the Western languages expressed in the Japanese.

§ 64. The voices of the Japanese verb are:

Intransitive.

Transitive, Factive or Causative.

Passive, but in the form of an Active.

Negative, since the verbal terminations contain in themselves a negative element, *n*.

§ 65. The Moods are: the indefinite Root-form: the Imperative which, at the same time, is the basis of the Optative: the indicative Closing form: the Substantive-form (Infinitive), at once Attributive form (Participle), and a derivative Adverbial form (see § 107). — The Root and the Substantive forms are declinable, and by declension express the mood definitive of time and cause (Subjunctive) and the Conditional etc.

§ 66. The Tenses are root-tenses (Present, Preterit, Future, 現^レ在^ル, *Gen-zai*; 過^ル去^リ, *Kwa-ko*; 未^シ來^ル, *Mi-rai*), and derivative tenses. A root-tense is indefinite (aorist), when the action with reference to the speaker is present, past, or future, and is not, with reference to a given period of time, represented as perfect or imperfect. The Japanese verb pays attention to this distinction, and also expresses the beginning, the continuance and the ending, as well as the repetition of an action by peculiar forms.

§ 67. Person and number are not noticed in the verb, whereas the grammatical distinction of three persons (I, thou, he) as well as that of singular and plural, have remained foreign to the language. (See pp. 73 and 53).

Instead of a grammatical distinction, a qualifying one steps in, noticeable by the choice of the verb, by which the speaker distinguishes his own being or acting from that of another person, but particularly noticeable, because he adds the augmentative prefix **On** or **O**, which plays so important a part in the domain of the pronouns (see p. 75), to the verb also, as soon as the action that it expresses, proceeds from a person, to whom he bears respect, or is a condition imputed to that person. The want of a grammatical distinction of three persons is fully made good by the manner in which a courtly speaker qualifies his own being or acting and that of another.

The way in which courtesy expresses itself in the verbs, is further explained in an Appendix to this chapter.

§ 68. The verbal root. Every verbal root (the essential part or the root of a verb) terminates either in **e** or **i** (compare the Latin *dove* and *audi*). These terminations are the verbal element proper, which is subject to transformation or declension. Whereas we, by means of the European letters are able to disengage these elements from the verbal root and treat them separately, the Japanese syllabic system of writing represents them as bound to the final consonant of the verbal root.

As the element *i* undergoing a strengthening, in certain cases becomes *a* or *o*, whereas the element *e*, in the same cases remains unchanged, this leads naturally to a division of the verbs into two conjugations: a nondeflecting one in **e**, and a deflecting one in **i**, called by some a regular conjugation in **e** and an irregular one in **i**.

There is a group of about forty verbs derived by a nondeflecting element *i*, which in respect of their transformation are ranked under the nondeflecting conjugation in *e*. They are enumerated and explained in § 99.

The verbal root or the root-form answers logically, but not formally, to our Infinitive. *Ake*, to open; *Kaki*, to write; *Yuki*, to go.

A verb is in the indefinite root-form, when it is the first member of a compound verb, as well as in the coördinate connection of propositions which has the peculiarity, that only the last of the propositions linked together expresses the definition of time and manner, whereas in the preceding sentences the verb is left in the indefinite root form (compare p. 46).

The dictionaries of Japanese origin do not point out the root-form. But as a knowledge of it is necessary to being able to conjugate a verb, we, here, as in our Dictionary, place the root-form on the foreground.

The root-form is equivalent to a substantive, and is declinable by means of suffixes (see § 7).

Ake ni, to the opening, to open. Dative and Terminative; Supine.

Ake ni va, = *Akenba*, = *Akeba*, while one opens. Local. Modal.

Ake te, by opening. Instrumental. Modal.

On this principle forms are obtained, which answer to some of our moods.

§ 69. The imperative mood. *Gr-dzi no kotoba*. The Imperative terminates in the accented *e*.

In the nondeflecting verbs the root is at once imperative: *Ake*, open! — in the deflecting the termination *i* changes into *e*: *Káki*, to write: *Kúki*, write! *Kúvi*, to eat: *Kuvé*, *Kuyé*, eat!

This form may be strengthened by suffixing the exclamation *yo* (see p. 62), for which in the eastern countries *ro* is in use ¹⁾. *Akéyo* or *Akéro*, open! *Yúkéyo* or *Yúkéro*, go! *Seyo* or *Se ro*, do!

Instead of *eyo* the conversational language of *Si-kok* uses *ei* also, thus *Akéi* for *Akéyo*, open! *Sei* for *Se yo*, do! *Yóku Uide nasarei*, for *nasare*, = well may your arrival happen, i. e. be welcome! — *Ki*, come, has *Koyo*, *Koi*, in *Sikok* *Kei* ²⁾, come! — From *Mi*, to see, and *Kiki*, to hear, appear also in the old-Japanese *Mi so* and *Kiki so* (見^レ 且^ヲ。聞^キ 且^ヲ) as imperatives.

¹⁾ *Wagun siwori*, under *Ro*

²⁾ *Ibid*, under *Ko*

The termination 子, *tsi* (= *ti*) changes into テ *te*; from *Matsi*, to watch: *Utsi*, to beat, becomes *Maté*, *Mate yo*, watch! *Ute*, *Ute yo*, beat!

The imperative thus obtained is with respect to its form the vocative of the verbal root (see p. 62). The categorical imperative, used only to inferiors, is avoided in polite conversation and superseded by more elegant expressions.

The imperative, followed by *kasi* or *gana*, has the force of our optative. *Oide nasarei kasi*, oh that you came!

§ 70. Closing form of the verb.

If a verb closes the sentence in the quality of verb predicate, i. e. as finite verb, then the termination *e* or *i* of the root form passes over to the mute *u*. From *Ake* is *Akü*, one opens: from *Yuki*, *Yukä*, one goes. Logically this form answers to our indicative present. The historian uses it for the past also, which he, in his relation, represents as an event taking place before his eyes. (Historical present).

In the application of this rule the following phenomena present themselves:

The terminations *ai*, *ei*, *ü*, *oi*, *ui* pass into

au, *eu*, *iu*, *ou*, *uu*, which in the spoken language resolve into *go*, *zō*, *iu* or *iyu*, *ou*, *uu*. Compare pp. 12, 13.

Ai becomes *ou*, it suits: *Éi*, *eu* (エウ or エフ), one gets drunken: *Ii* (イイ), *iyu* (イユ), one says: *Oi*, *oyu* (オユ), one grows old: *Kui* (クイ), *Kuyü* (クユ), one regrets: *é* (エ), to get, *u* (ウ), one gets: *Iyü*, *iyu* (イユ), it heals. The terminations:

ke, ケ, and *ki*, キ, become *ku*, ク. *ge*, ゲ, and *gi*, ギ, become *gu*, グ.
se, セ, „ *si*, シ, „ *su*, ス. *ze*, ゼ, „ *zi*, ジ, „ *zu*, ズ.
te, テ, „ *tsi*, チ, „ *tsu*, ツ. *de*, デ, „ *dzi*, ズ, „ *dzu*, ヅ.
ne, ネ, „ *ni*, ニ, „ *nu*, ヌ. *re*, ヘ, „ *ri*, ヒ, „ *ru*, フ.

The terminations アヒ, エヒ, イヒ, オヒ, ウヒ (*avi*, *evi*, *ivi*, *ori*, *uvi*), for which the spoken language uses *ai*, *ei*, *ü*, *oi*, *ui* ¹⁾, pass into アフ, エフ, イフ, オフ, ウフ (*acu*, *evu*, *ivu*, *ovu*, *uvu*), in the spoken language *ou* (*go*), *eu* (*zō*), *iu*, *uu*. See pp. 12, 13.

キラフ (*Kirävu*, one shuns) and 子ガフ (*Negävu*, one wishes) sound in the

¹⁾ Compare p. 16, line 7.

street language of Yédo *Kira-u*, *Nega-u*, but in the mouth of a polite person *Kirgo* and *Neggo* ¹⁾.

The difference between *qu* and *ou*, for which LÉON PAGÈS uses *ô* and *ò* ²⁾, mostly remains unnoticed in the spoken language, and both forms are then expressed by *oo*; for the sake of etymology, however, a distinction of the two is highly desirable.

To the deflecting verbs of this class belong:

Ari, vulg. *Ai*, to like: *Iravi*, pray: *Kanavi*, to be sufficient: *Kanavu*, it is sufficient: *Samaravi*, pron. *Soorûi*, wait on; サムラフ, *Samaravu*, pron. *Sooroo*, vulg. *soro* (候 _コ _サ _フ _ル), one waits on, is at the service of ³⁾.

Eri, vulg. *ei*, to get drunken. エフ or エウ, one gets drunken.

Iri, vulg. *ii*, say: イフ, *ivu* or イユ, *iyu*, one says.

Omôvi, vulg. *ômôvi*, think: *omôvû* or *omqu*, one thinks.

Yuvi, vulg. *yui*, bind: *yûcu* or *yuu*, one binds.

be, ベ, and *bi*, ビ, become *bu*, ブ. *me*, メ, and *mi*, ミ, become *mu*, ム.

re, レ, „ *ri*, リ, „ *rû*, ル.

Ari, *tari* and *nari* (to be) remain, when they close the sentence as verb predicate, unchanged. See § 96.

§ 71. The substantive and attributive form.

Used as noun substantive (Infinitive) and attributive (by way of participle), the nondeflecting verbs supersede their termination *e* with *erû* or *urû*, *i* with *irû*, and the deflecting their *i* with *u*.

Ake, to open, becomes *Akuru* or *Akeru*.

Mi, to see, „ *Miru*.

Yuki, to go, „ *Yuku*.

The terminations *eru*, *iru*, *oru* have more or less continuative force. *Akeru*, *Akuru* and *Miru* being equivalent to *Ake-te-oru*, *Mite-iru* or *Mite-ôru*, see § 78.

The form *uru* of *Akuru* belongs to the written language and in Kiusiu to the spoken language also: *iru*, less in use, is confined to the spoken language ⁴⁾.

¹⁾ From an oral communication by the native of Yédo KITABOO

²⁾ See p. 13, note

³⁾ On account of the important part, which *Soro* plays as auxiliary verb in the epistolary style, it will be treated still more particularly hereafter (§ 102).

⁴⁾ From an oral communication by TSUDA SIN ITSIROO

As noun substantive, the verb is. like every substantive declinable. e. g.

Toóki ni yuku vá, going into the distance. — *Kun-si no mitsi tatóyě vá tooki ni yúku gá gótóšī*, the way of a philosopher is, to use an instance, as a going into the distance. — *Tera wó mǐrū ni yukū*, to go to see a temple. — *Ki árū wó mótte*, on account of the presence of trees, because there are trees. — *Age-masu kara*, after presentation. — *Sikáru ni yotte*, = on account of its being thus: since it is so. — *Yuku yori va yukánu ga masi*, it is better not to go than to go. — *Se*, to do: *Sáru*, the doing: *Sārūni vá*, in the doing. — *Mi*, to see: *Miru*, the seeing: *Mírūnǐvá*, as one sees. — *San fǝo yóri mǐrūnǐ* (or *mírūnǐvá*) *yámano sūgátu onázikóto nari*, on looking out from three sides, the form of the mountain appears to be the same. Compare § 73, page 206. Remark.

Kawákitáru, the become dry, is substantive in *Fa nó kawakitárū wo mómu*, = what has become dry of the leaves one rubs: on the other hand in: *Kawakitárū ja wo te nite mómu*, = one rubs the foliage become dry, it is attributive.

All the relations, which in a noun are expressed by the forms of declension, may, thus, by the same means, be attributed to a proposition, just as it may be desired to characterise it as subjective, objective or adverbial.

The substantive form with *ka* as suffix is the form of the question direct. *Arū ka?* or *Ari-másū ka?* is there? *Ari* or *Ari-másū*, there is!

The verbal substantive becomes attributive by its mere subordination to a noun following. *Ákuru-koto*, the deed of opening, the opening. — *Yuku-mono*, the going something, that which goes.

§ 72. Gerund.

1. The inflectional termination *テ*, *te*, or *チ*, *de*, which in substantives indicates the local, modal or instrumental relation, added to the verbal root forms a gerund, which characterises the action expressed by this verb as a subordinate local, modal or instrumental definition of another action succeeding it.

Ake te, by, on or at opening, Fr. *en ouvrant*. — *Mite*, on seeing. — *Yukite*, on going. — *Oyóbi*, to come to. — *Kūrè-gátá ni oyóbite wagiyé ni kahéri ki*, = when it came to the evening twilight, or, in short, at evening, one returned home. — *Tewo agété jítówo man'ki-yóbū*, raising his hand (he) winks and calls people to himself.

2. Modifications introduced into the original form of the gerund by the spoken language:

a. The polysyllabic verbs ending in the deflecting **ki** or **gi**, mostly drop the *k* and *g*; *kite* or *gite* becomes **ite**. Thence:

<i>Yaite</i>	for	<i>Yakite</i> ,	from	<i>Yaki</i> ,	焼 ^キ , to burn. <i>trans.</i>
<i>Taite</i>	..	<i>Takite</i> .	..	<i>Taki</i> ,	焚 ^キ , to burn. <i>intrans.</i>
<i>Kiite</i>	..	<i>Kikite</i> .	..	<i>Kiki</i> ,	聞 ^キ , to hear.
<i>Oit'e</i>	..	<i>Okite</i> .	..	<i>Oki</i> .	置 ^キ , to place.
<i>Suite</i>	..	<i>Sakite</i> .	..	<i>Suki</i> ,	好 ^キ , to like.
<i>Tsuité</i>	..	<i>Tsukite</i> .	..	<i>Tsuki</i> ,	付 ^キ , to come to.
<i>Kaide</i>	..	<i>Kagide</i> .	..	<i>Kagi</i> .	麩 ^キ , smell. <i>trans.</i>
<i>Soite</i>	..	<i>Sogite</i> .	..	<i>Sogi</i> .	拵 ^キ , split.
<i>Toite</i>	..	<i>Togite</i> .	..	<i>Toji</i> .	磨 ^キ , grind.

The nondeflecting *De-k)i*, *iru* (出^テ 來^キ), to come out of, proceed, happen (see § 99, No. 3), has *D'kit'e*.

b. In verbs in **tsi** and **ri**, **tsite** (チテ) and **rite** (リテ) change into **tte**, that is written ツテ but not pronounced *tsüté* or *tste*. Thence:

<i>Tatte</i> ,	タツテ,	for	<i>Tótsité</i> ,	from	<i>Tatsi</i> .	to rise, to stand up.
<i>Matte</i> ,	マツテ,	..	<i>Mátsite</i> ,	..	<i>Matsi</i> ,	to watch, to wait.
<i>Motte</i> ,	モツテ,	..	<i>Mótsite</i> .	..	<i>Motsi</i> .	to hand, to take.
<i>Atte</i> ,	アツテ,	..	<i>Aríte</i> ,	..	<i>Ari</i> ,	to exist, to be.
<i>Otte</i> ,	オツテ,	..	<i>Oríte</i> ,	..	<i>Ori</i> .	1. to dwell; 2. to break.
<i>Natte</i> ,	ナツテ,	..	<i>Narde</i> .	..	<i>Nari</i> ,	1. to be; 2. to sound. <i>intr.</i>
<i>Yotte</i> ,	ヨツテ,	..	<i>Yorite</i> .	..	<i>Yori</i> ,	to go out from.
<i>Kahette</i> ,	カヘツテ,	..	<i>Kahérite</i> ,	..	<i>Kahéri</i> ,	to turn back.
<i>Músitte</i> ,	ムシツテ,	..	<i>Músirite</i> .	..	<i>Músiri</i> ,	to pluck.
<i>Tsanótte</i> ,	ツノツテ,	..	<i>Tsanórite</i> .	..	<i>Tsanóri</i> ,	to be steady, steadfast.

Here, after the suppression of the weak termination *i* an assimilation of **ts** (originally **t**) and of **r** with the **t** succeeding takes place.

c. In deflecting verbs the forms *bite*, ビテ, and *mité*, ミテ, dropping the weak *i*, in pronunciation change into **nde**. Thence:

<i>Eránde</i> ,	エヲンテ,	for <i>Erámi-te</i> ,	from <i>Erámi</i> , to select.
<i>Ayúnde</i> ,	アユンテ,	„ <i>Ayúmi-te</i> ,	„ <i>Ayumi</i> , to walk.
<i>Yónde</i> ,	ヨンテ,	„ <i>Yomi-te</i> ,	„ <i>Yomi</i> , to read.
<i>Nonde</i> ,	ノンテ,	„ <i>Nomi-te</i> ,	„ <i>Nomi</i> , to drink.
<i>Nomikonde</i> ,	ノミコンテ,	„ <i>Nomikomi-te</i> ,	„ <i>Nomikomi</i> , to conceive, to under-
<i>Monde</i> ,	モンテ,	„ <i>Momi-te</i> ,	„ <i>Momi</i> , to rub. [stand.
<i>Sūsunde</i> ,	スンテ,	„ <i>Sūsūmi-te</i> ,	„ <i>Sasūmi</i> , to advance, to go forwards.
<i>Mūsunde</i> ,	ムスンテ,	„ <i>Mūsūbi-te</i> ,	„ <i>Musubi</i> , to tie.
<i>Yonde</i> ,	ヨンテ,	„ <i>Yobi-te</i> ,	„ <i>Yobi</i> , to call.

The nondeflecting in *mi* and *bi* retain *mite*, *bite*. *Horóbi*, to ruin, v. i., *Horóbite*. See § 99. N^o. 24

As the old manner of writing used ゝ instead of ン, thus ムテ instead of ンテ, and ㇿ also passed for ャ for the terminations **ande**, **onde**, **unde**, the forms **aude**, **oude**, **uude**, were obtained; which in the pronunciation pass into *gode* (*oode*), *oode*, *uude*; thence: *Erýode* for *Erande*, *Yóode* for *Yonde*, *Ayúnde* for *Ayunde*.

d. In the deflecting verbs in アヒ, *aci*, オヒ, *oci* (in the spoken language *ai*, *oi*) the substantive form is really アフ, オフ, pron. *go*, *co*, to which the termination **te** is added.

Ahi, pron. *Ai*, to meet, becomes アフテ, *ávuté*, in the spoken language *gote*, *oote*.

Narávi, pron. *Narái*, to learn, becomes ナラフテ, *Narávuté*, in the spoken language *Narógote*, *Naroote*.

Simávi, pron. *Símái*, to cease, becomes シマフテ, *Simávuté*, in the spoken language *Simógote*, *Simóote*.

Warávi, pron. *Warái*, to laugh, becomes ワラフテ, *Warávuté*, in the spoken language *Warógoté*, *Waróoté*.

Farávi (*Harái*), to sweep away, remove, becomes ハラフテ, *Fargote* (*Haróote*), in the street language of Yédo *Harátte* also ¹⁾.

Omóvi, pron. *Omói*, to think, becomes オモフテ, *Omóvuté*, in the spoken language *ómóoté*.

Núvi, pron. *Nui*, to sew, becomes スフテ, *Nuvuté*, in the spoken language *Nunte*, *Núite*.

¹⁾ See R. BROWN, *Colloquial Japanese*, X

But if it be admitted, that after dropping the weak *i*, the remaining semi-vowel *r* equivalent to *u*, with the preceding *a* or *o* passes into *go* or *co* (*ò*, *ô*), then the forms *Aote*, *Nargote*, *Omgote*, also, are only euphonic modifications of the regular forms *Avite*, *Naravite*, *Omavite* etc.

Instances of the use of the gerund.

Kasirá wó idásité m'rá, to stick out the head and look. — *Idási*, to produce, the causative form of the disused *idí*, to appear. — *Kúdú wó mótté ten wó úkagúgo* (クダヲ モツテ テンヲ シカ ヱウ), to observe the heavens with a tube, i. e. not to have a broad view. — *Mótté*, from *Motsi*, deflecting verb, to catch hold of with the hand, to use anything. — *Opósó f'itónó s'go-f'oo wó úkagúgu cá, kasirawó mótté si'gu tó sū*, he who pays attention to another's appearance, considers the head as the principal; literally: taking the head, he makes (it) the chief or the principal.

Isolated by **va** the gerund becomes an adverbial phrase definitive of time, **te va** being equivalent to *éba*. See § 73. Examples:

Húto no kimi to nátte cá, zin ní órá ¹), if he becomes another's lord, he dwells in (his position is that of) humanity. — *Natte* = *Narite*, from *Nari*, = to be, and, when an appositive definition with *to* precedes, = to become. See § 100. III. — *Fibári takáku tónáé an'ni itári bu-mei-su; kátóbírítě cá, tobi-ságórité kúsá-múra náká ní írá*, the lark, soaring high, goes to the skies, dances and sings; if he is tired, then he descends and goes into his grass dwelling. — *Tonde*, gerund from *Tobi*, to soar. — *Kátóbíríte cá*, = by fatigue, the gerund isolated by *ca*, from *Kátóbire*, to grow tired. — *Tobi-sagóri*, literally: fly-descend, i. e. fly downwards. — *Iri, írá*, go in, with the local, where? one goes in.

Instead of the isolated gerund *Nátte cá* (by the being, or becoming) often occurs the expression *Nátte s'agúvité*, .. becoming, so, etc.

§ 73. The verbal root in the Local for the forming of adverbial phrases definitive of time (Conjunctive or Subjunctive form).

The predicate verb of subordinate adverbial sentences, which describe a time really present, or supposed as present, in the past, and which in our languages are connected with the principal proposition by conjunctions such as when, since, as, in the Japanese is placed in the Local in *w*, followed by the isolating

¹ *Da Gaka*, III 3

particle *va*. Thus is obtained *ni + va* as termination, which fuses into *va*, *ba* (= *nva*, *nba*). The subordinate precedes the principal proposition.

This termination in the nondeflecting verbs in *e* and *i* is joined to the root form, thus *Akébá*, on opening, as or when he opens; *Nedzi**i*, *iru*, to twist, *Nedzibá*, as one twists; *Motsii*, to use, *Motsiibá*, as one uses; *Sii*, to die, *Sibá*, as one dies.

In the deflecting verbs the verbal element *i* first undergoes a strengthening of sound, and changes into *e*, by which *eba* is obtained in the same manner; *Yuki*, to go, *Yukébá*, on going, as or when one goes, or when one went.

<i>Hóssi</i> , 欲 ^{ホス} , to long for, <i>Hosseba</i> .	<i>Ivi</i> , to say, <i>Irebá</i> .
<i>Tatsi</i> (= <i>Tuti</i>), to arise, <i>Tateba</i> .	<i>Yomi</i> , to read, <i>Yomebá</i> .
<i>Matsi</i> (= <i>Mati</i>), watch, <i>Mateba</i> .	<i>Ari</i> , to be, <i>Arebá</i> .
<i>Tatóvi</i> , serve for example. <i>Tatovebá</i> , for instance.	<i>Nari</i> , to be, <i>Narebá</i> .
	<i>Nákeri</i> , not to have been. <i>Nákerebá</i> .

Examples of the use of this form.

Satoo wó mazebá tsya-yu adziwú amáku náru, = by the mixture with sugar the tea becomes sweet of taste. *Maz**e*, *uru*, mix in. — *Mi wó osámara yáen wó sirébá*, *sunavátsi jítú wó osámara yáen wó sirú*, if one knows the means to govern oneself, then one knows the means to govern others. *Sir**i*, *u*, to know. — *Tsitsi si-seru toki sgo-siki wó su-beki tsihára nákérebá*, *wagu-mi wó urite sgo-rei wó itonámu*, at the time of his father's death not having the means to bury him, he (the son) sold himself and performed the funeral rites.

Remark. In nondeflecting verbs in *e* and *i*, instead of the form *eba*, here explained the substantive form of the verb with the isolated local termination *niva*, vulgar *niwa* is also used. — *Motome*, to strive for, to seek; *Motomuru*, the seeking; *Motomuruniva*, in the seeking, as one seeks. See § 71.

§ 74. The concessive form.

The concessive adverbial phrase, which we connect with the principal proposition by means of conjunctive adverbs such as *though*, *although*, *however*, *but*, is characterized in Japanese by the strong accented form-word *mó* or *tómó* (= Lat. *quoque*) and precedes the principal proposition.

Opposed to *Ama-gumó árité vá* (pron. *atterwa*), *amega júru*, = while rain-clouds are present, rain falls, and *Ama-gumó arébá*, *amega júru*, = as rain-clouds are

present. it rains. is: *Ama-gumo arité-mó* (*áttemó*). *jurdzu*. = also in the presence of rain-clouds it does not rain. that is: although there are rain-clouds. it does not rain.

Consequently the following forms are opposite to each other.

The verb as substantive.

<i>Akuru vá</i> , the act of opening.	<i>Akuru mó</i> , or <i>Akuru tomo</i> , the act of opening being granted.
<i>Tatsuru vá</i> , the act of erecting.	<i>Tatsuru mó</i> , or <i>Tatsuru tomo</i> , though erecting.
<i>Miru vá</i> , the seeing.	<i>Miru mó</i> , or <i>Miru tomo</i> , also (or even) the seeing.
<i>Yuku vá</i> , the going.	<i>Yuku mó</i> , or <i>Yuku tomo</i> , also (or even) the going.
<i>Akuruni vá</i> , on opening.	<i>Akuruni mó</i> , even on opening.
<i>Tatsuruni vá</i> , on erecting.	<i>Tatsuruni mó</i> , even on erecting.
<i>Miruni vá</i> , on seeing.	<i>Miruni mó</i> , even on seeing.
<i>Yukuni vá</i> , on going.	<i>Yukuni mó</i> , even in going.

Gerund.

<i>Akéte vá</i> , on opening, as one opens.	<i>Akéte mó</i> , though opening, or even if one opens.
<i>Tatte vá</i> , by erecting, as one erects.	<i>Tatte mó</i> , though erecting.
<i>Míte vá</i> , on seeing.	<i>Míte mó</i> , even if one sees.
<i>Yukite vá</i> (pron. <i>Yuté vá</i>), by going.	<i>Yukite (quite)-mó</i> , though going.

Time-defining local.

<i>Ake bá</i> , contracted from <i>Ake-ni-va</i> , as one opens.	<i>Ake domo</i> , contracted from <i>Ake-ni-tomo</i> . <i>Akeandomo</i> , though one opens.
<i>Tate bá</i> , contracted from <i>Tate-ni-va</i> , as one is erecting.	<i>Tate domo</i> , contracted from <i>Tate-ni-tomo</i> . <i>Tatendomo</i> , though one is erecting.
<i>Yuké bá</i> , contracted from <i>Yuké-ni-va</i> , as one is going.	<i>Yuke domo</i> , contract. from <i>Yuke-ni-tomo</i> . <i>Yukendomo</i> , though one goes.
<i>Tatsure bá</i> , contract. from <i>Tatsure-ni-va</i> , as one is erecting.	<i>Tatsure domo</i> , contracted from <i>Tatsure-ni-tomo</i> , though one is erecting.

From this analysis it is evident why it is necessary at one time to say and to write *vá* and *tomo*, and at another *bá* and *domo*. Just as the impure *b* in *ba* is a fusion of *n* + *v*, so the impure *d* in *domo* is a fusion of *n* + *t*. The Japanese themselves seem not to appreciate this distinction and forget to characterize *va* (ゐ) and *to* (と) by adding the *Nigori*-mark ¹⁾ as *ゐゐ*, *ば*, and *と*. *do*.

Instead of *domo*, *îêdômô* (いへドモ : いエドモ) is also used. This is the concessive form of conjugation of *Iri* or *Ii* (いじ : いゝ), to say, to be called, and therefore means: though one says, though it be called. This verb is preceded by the definition, how or what one calls something, as apposition with the suffix to ²⁾; e. g. *Kuni ari, sono na wo Nippôn tô iru*, there is a kingdom, its name is called Nippon. — *Sorewa nani to iu ka*, how is that called? — If the apposition is a verb, then this stands in the substantive- or in the root-form: *Akuru to iru*, *Yuku to iru*, it is said that one opens, it is said that people go. — *Akuru tô îêdômô*, *Yuku tô îêdômô* thus means: though it is said that one opens, or that one is going, expressions which answer to: although one opens, or might open, although one is going. — *Airi tô îêdômô*, even granting the existence, although there is.

§ 75. The form of the Future (未²⁾ 來¹⁾, *Mi-rai*).

There are different expressions, that signify that an action or state which is still in perspective, is objective to the willing, being able, having permission or being obliged. Here the derivative form, which expresses the effort, the inclination or tendency to realize what the verb points out, comes first under notice. As it at the same time includes the uncertainty, if anything is happening, has happened or will happen, it has been called *Futurum dubium*. For convenience' sake we retain this name, even were that of *modus dubitativus* better fitted.

With regard to the form we distinguish the simple and the periphrastic future.

I. The simple future of *Yamato*-language has for characteristic the terminations **me** and **mu**, which in nondeflecting verbs in *e* or *i* are immediately added to the root, in the deflecting in *i*, however, only after this *i* by a strengthening of sound has been changed into *u* (or sometimes for vocal harmony into *o*). The termination **mu**, according to the oldest writing 毋⁴⁾ or 牟³⁾ and pronounced *m*, has been in later times superseded by *u*, *n*, and in the spoken language by *yo*, *u*. In measure this *u* (*n*)-counts as a syllable.

¹⁾ See p. 9

²⁾ See p. 70. V.

³⁾ As in the chronicle *Nippon-ki* and in the oldest poems.

Ake, to open. future *Akenai* (アケル), *Aken* (アケン), in the spoken language *Akēu* (アケウ), passing to *akeō*.

Mi, to see. future *Mimā* (ミル), *Miu* (ミウ), in the spoken language *Min*.

Yuki, to go, future *Yukunai* (ユクル), *Yukan*, in the spoken language *Yukan* (ユカウ), passing to *Yukgo*, vulg. *Yukoo* also.

Remark. The Japanese writing of the forms of the spoken language varies: to express the pronunciation of アケウ, ユカウ, some write アケフ, ユカフ, and others アケヲ, ユカヲ, and even アケヨウ, ユコヲ; and instead of アラウ (*aroo*, shall be, from *Ari*, to be), アラフ, アロウ, アロフ, and even ア_レ is written.

Sji, *u*, to do; future *Simu*, *San*, in the spoken language *Soo*, at Yédo *soo*, expressed by シ_ウ.

Masi, *u*, to be present; future *Masamū*, *Masan*, in the spoken language *Masgo*, *Masoo*, at Yédo *Ma'oo* (Eng. Mashōō).

Matsi, マチ, wait; future *Matamū*, *Matan*, in the spoken language *Matgu*, *Matgo*, *Matoo*.

Ari, pron. *Ai*, to fit; future *Arama*, *Aran*, in the spoken language *Argu*, *Aroo*, *Awoo*.

Negari, pron. *Negōi*, to wish; future *Negaromū*, *Negovan*, in the spoken language *Negarau*, *Negwgo*, or *Negaroo*.

Sāmi, to nestle, sit up; future *Sānōmū*, *Sānūn*, in the spoken language スマ_ウ, *Sumgo*, for which the written form スマフ also appears.

Ni, to be (see § 100. I); future *Namū*, *Nan*.

Ari, to be (see § 96); future *Arāmū*, *Aran*, in the spoken language *Argu*, *Argo*, *Aroo*.

The termination **mu**, as characteristic of the Future, is according to my idea the regular indicative closing form and the substantive form of a verb *ni*, that expresses a striving to be or to do something. *Arōmū*, = *Aran*, the derivative of *Ari*, consequently indicates a striving after existence and what is called the dubious future, is according to its form, a present. The nondeflecting verb *Motom*(*u*, *uru*) (求_ム), generally considered as equivalent to „to acquire,” but which, as the regularly formed derivation from *Mōsji*, *u* (持_ツ), = to hold, really has the meaning of strive to hold, shows the nature of *Me*, *mu* in its full power. In the same way: *Akari*, red light, glow; lighten, glow; *Akarami*(*u*, strive to glow, in particular, the gradually becoming red and ripe of fruit.

In my opinion, there is also a connection between the form *me*, *mu* treated here, and the verbal derivative forms *mi*, *mu*, which from a number of adjective root-words cited on p. 107 forms a deflecting intransitive verb, that expresses the becoming such, as the root word indicates and is equivalent to a Latin inchoative verb in *-sco*, for instance:

<i>Siro</i> , white;	<i>Sirómi</i> , albescere, to grow white.
<i>Kuro</i> , black;	<i>Kurómi</i> , nigrescere, to grow black.
<i>Kura</i> , dark;	<i>Kurámi</i> , to grow dark.
<i>Taku</i> , high;	<i>Tukómi</i> , to grow high.
<i>Fira</i> , flat;	<i>Firámi</i> , to grow flat.
<i>Firo</i> , roomy, broad;	<i>Firómi</i> , to grow broad.
<i>Kata</i> , hard;	<i>Kutómi</i> , to grow hard.
<i>Nuku</i> , warm;	<i>Nukúmi</i> , to grow warm.
<i>Maro</i> , round;	<i>Marómi</i> , to grow round.
<i>Ao</i> , green;	<i>Aómi</i> , to grow green.
<i>Kubo</i> , hollow;	<i>Kubómi</i> , to grow hollow.
<i>Naga</i> , long;	<i>Nagómi</i> , to grow long.
<i>Yási</i> , easy, quiet;	<i>Yásumi</i> , to grow easy or quiet.
<i>Sige</i> , tight;	<i>Sigémi</i> , to grow tight.
<i>Arata</i> , new;	<i>Aratómi</i> , to grow new.
<i>Ara</i> , wild;	<i>Arámi</i> , to grow wild.

If we put in the place of *mi* nondeflecting *me*, *mu*, *mur*, then the intransitive verbs cited here become transitive or properly factive: *Siróm)e*, *u*, *uru*, to make grow white. = to whiten: *Kuróm)e*, *u*, *uru*, to make grow black, to blacken; *Nukum)e*, *u*, *uru*, to warm, to incubate; *Yásim)e*, *u*, *uru*, to make rest, whence *Yásime-zi* (休^ス字^ジ), = rest-word, an expletive particle, like *mo*, which causes a rest, but does not rest, itself. The difference between *mi* and *me* is frequently overlooked by the Japanese themselves.

We return to the Future. According to Japanese philologists the termination *en* or *an* of the Future signifying uncertainty, appears particularly in connection with a previous interrogative, i. e. in interrogative sentences, whereas the termination *me* is used, when the sentence has a definite subject, which is frequently strengthened by a successive *Koso* (= this here); a difference I have not found actually confirmed.

Examples of the use of the forms cited.

詩^シニ見^ミエ^エン^ン
轉^ルハ
語^ゴ古^コ
ナ^ナ言^{ゴン}
ラ^ラ彌^ミ

Yezova jürüki kotoba ni miyetarazu. Yemisi no ten-go naran, the name of Yezo does not appear in the old language. It may be a corruption of Yemisi.

國^{クニ}多^タ無^ム望^{ボウ}
也^ヤ於^オ民^{ミン}
鄰^{リン}之^ノ

Tami no rin-kökü yori ohokaran koto wo nozōmu koto nasi ¹⁾, there is no prospect, that the population (here) will become more numerous than that of neighboring states.

Ohokiri, *u*, contin. form of *Ohoki* or *Ooki*, much. *Nozōmu*, *u*, to hope on ... *Nasi*, there is not.

差^サ久^{キウ}恐^{オウ}
也^ヤ而^ニ其^キ

Sono jisāsū sūt tagavan koto wo osōmu ²⁾, he feared that it (the doctrine) might degenerate in time.

Iraku: Kgu-rai tsuini forobimū sirusi ka ³⁾, behold, he said, a sign that Corea will at last perish.

Forobi, nondeflecting verb, to perish. See § 99. 24.

Ima surāto omōru, Δ ⁴⁾ *Ima sarquto omōi-māsu*, now I think of going. 今欲去。

Niva-tori va suman to su, Δ *Niva-toriga sumgu to suru* (雞欲栖), the court-bird (the cock) is about to go to his roost. *Sumaru*, *u*, to roost.

Nisiye wataran (Δ *wataravu*) *to su* (將西度), I shall go westwards.

Idzuréno tokóro ni ká te wo kudasan (何處下手), where shall I lay down my hands? = Δ *Doko wo tekakárinī siygu-(šo-)zo?* = which part shall I take for handle? i. e. where shall I seize it? *S(i)*, *u*, to do; future ^シ_グ, *ši*.

Δ *ドレカラ ハジメウ ズ*, *Dorekara hazimeo zo?* where shall I begin? — Δ *Do tsutsi ye nigeyou zo?* whither shall I flee?

Nani ka aran (何有), what may there be? = Δ *Nanno si-nikui kotoⁿⁱ aru zo?* what may there be, that you do not gladly do? = Δ *Nani no narānu to iru kotogu arou zo?* = what should there be, that you blame?

Ani korewo nasanya? what, should I do this?

Δ *Naniwo O meni kake-mašoo ka?* what shall (or may) I show you? — *Sake wo age-mašoo ka?* shall, or may I offer you something to drink?

¹⁾ *Meng-tze*, I Book I 3

²⁾ *Tschung-yung*

³⁾ *Nippon-ki*

⁴⁾ The sign Δ indicates that the words and expressions, to which it is attached, belong to the spoken language.

△ *Kita no hoo ni kuro-gumo ga uts'matte orimas' kára, Yêdo no hoo wá imá ame ga f'tte ori-masco* ¹⁾, as in the north black clouds are heaped up, it will be raining at Yêdo now. — If the definition of time *imá* (now) is superseded by *sákû-yu* (last night), then the after sentence takes the signification of: it will have rained at Yêdo last night. — △ *Sákû-ban ittaroo*, he will have gone yesterday evening.

The certain Future of the written language.

The adverb *Masûni*, = indeed, certainly (正. 將), in connection with a future followed by *to su*, gives the expression the meaning that something will certainly happen or is at hand. (§ 103). — *Masûni sarûn tô sũ*, will certainly go.

天子道天 將也下 以久之 無
子 天 道 天
爲 將 也 下
木 以 久 之
鐸 夫 矣 無
上

Tên-kan no mitsi naki koto jûsûsi. Tên masûni Fun-si wo motte bokû-tôku to su tô sũ ²⁾, it is long that the empire has been deprived of the way of truth and righteousness; but Heaven will certainly use the master (CONFUCIUS) for a signal bell (for a herald).

有興國 禎必將
有 興 國
禎 必 將
祥 必 將

Koku-ka masûni okorânto surebô, konarôzu tei-sijon-ari ³⁾, if a nation or a family is indeed on the way to raise itself, then there are certainly signs that give notice of it.

II. The periphrastic Future.

A. The periphrastic Future of the written language is formed

1. by grafting アラ^ン, *aran* or アラ^ヌ, *arame* (= shall be) on the substantive form of a verb, by which *uran* by aphaeresis becomes *ran*. E. g.:

Mi, Miru, to see; *Miru-ran*, = the seeing will be, *videns erit*.

Kiki, u, to hear; *Kiku-ran*, = the hearing will be.

Iri, u, or *Ii, Iu*, to say; *Iu-ran*, = the saying will be.

As the Japanese find these words expressed in the old rebus writing by 見^ミ 覽^{ラン}. 聞^キ 覽^{ラン} or 聞^キ 焉^{ラン}. 云^イ 覽^{ラン}, they consider *ran* as a particle standing alone. RODRIGUEZ also, on p. 66 line 27. cites *ran* and, on line 8, *uran* as particles of the future.

¹⁾ R. BROWN, *Colloq Jap* XII

²⁾ *Lun yu* III. 24 See J. LEGGE, *Chinese classics*, Vol I pag. 28.

³⁾ *Tschung-yung*, XXIV.

2. By suffixing **naramü**, = *naran*, or **narame** (= will be) to the substantive form of a verb. — *Miru-naran*, *Kiku-naran*, *Iu-naran*, = will see, hear, say. — A.. *va* B.. *nari to iveru narame*, people will (*narame*) have said (*iveru*) that A is equal to B.

3. In negative verbs by suffixing **aranan** — a euphonic modification of *ari* + *nan*, = shall or may be, — to the substantive form. — *Kasumi tatazu mo aranan* ¹⁾, = also the not rising of fog will happen. See § 84.

4. By grafting **su**, **suru**, fut. *suran* (= to do) on the form of the Future, by which the *s* passes into the impure *ns* = *z*. — *Mi-turi*, have seen; *Mi-taran*, I shall have seen. — *Mitaran-zu*, = visurus est; *Mitaran-zuran*, = visurus erit.

5. By grafting the auxiliary verb **mas**)i, **u** (= to dwell, reside, see § 101) on the form of the Future of deflecting verbs. *..amu*, *..an*, by which *..am* + *masi* or *..an* + *masi* passes into *..amasi*, e. g.:

Ni, to be, becomes *Namasi* (也 + 猿^ニ), contracted from *Nan* + *masi*.

Ari, to exist, becomes *Aramasi*.

Nari, to be, becomes *Naramasi* (ナラマシ。也 + 焉^ナ 矣^マ 止^シ).

Kāvū-sikāri, to be fair, neat, excellent (page. 120), becomes *Kāvū-sikāramasi*.

Siri, noscere, becomes *Siramasi*, scitutum esse.

Marusi (pron. *Mqosi*), to mention, becomes *Marusamasi*.

Ivi, *u*, to say, becomes *Ivamasi* (云^イ 又^ビ 倍^シ).

Tamari, *u*, to grant, to bestow or confer on, becomes *Tamaramasi*.

Sakji, *u*, to unclose itself, to open, becomes *Sakamasi*.

Hito mo naki ¹⁾ *Yadono sakurava* ²⁾ *saru tosi no* ³⁾ *Haru so sakamasi*, the plum-tree of the inn, though there was nobody, would nevertheless open in the spring of last year. The definition of time: *saru tosi*, = last year, also transfers *masi* to the preterit.

If we compare the periphrastic Future *Iva-masi* with the periphrastic Present *Ivi-masi* (see § 101. 2. a), it will appear, that the difference of the two forms is not in *masi*, but that it is in the verb connected with it, in the one case being the Future, and in the other the root-form. Thus when the native, on old authority, seeks for the force of the Future *Ivamasi* in the termination *si*, and characterises it as the *Mi-rai no si* (未^ミ 來^{ライ} ノ 止^シ), i. e. the *si* of the Future, he errs. His *Mi-rai no si* does not exist ²⁾.

¹⁾ *Hiyaku-nin*, N^o. 73.

²⁾ This has reference also to the *Mi-rai no si*, adopted in RODRIGUEZ *Éléments* p 66 line 3 and line 16—22

In the rebus-writing this *Masi* is expressed by 間^マ ^シ and the derivative form *Masik*i, u, by 間^マ 敷^シ; forms to which the Japanese philologist himself attributes the force of 欲^ホ ^シ, *hossi*, = will. and 可^カ ^シ, *besi*, = may. and which are to be distinguished from *mazi* (間^マ ^ズ, see § 95. 2. 2)).

B. The periphrastic Future of the spoken language.

It is formed 1. by grafting (zi) *zu* (ヅ), *zuru*, *zureba*, on the form of the Future, proper to the spoken language, *zi*, *zu* etc. being the euphonic modification of *si*, *su*, *suru*, *sureba*, = to do. — ｱﾌﾞㇰｽ, *Akoo-zu*, aperiturus est. *Miu-zu*, visurus est. *Yukoo-zu*, iturus est.

2. By *mašoo* or *aroo*, the Future of *masi* and *ari*, = to be, the first suffixed to the root, the second to the gerund of a verb. — *Koki-mašoo*, I shall write. *Kakite* (or *Kaite*) *aroo*, I shall write.

Remark. 1. Let us now just review the nine „particles for the Future” quoted by RODRIGUEZ *Élém.* pag. 66 lines 7 and 8.

Be)ki, *si*, = may, is a verb. See § 101.

Nan, the Future of *Ni*, 1. to go away. 2. to be in... See § 83.

Nuran, the Future of *Nuri*. See § 83.

Tsuran, a variation of *Nuran*. See § 84.

Taran, the Future of *Tari*, to be continually. See § 78.

Taran)zu, *zuru*, Future *suran*, from *Tari*. See § 78.

Ten, = *Tariken*. See § 82.

Si, the *Mirai no si*, based on a misunderstanding. See § 75. II. 5.

Baya is a fusion of *m* or *n*, the characteristic letter of the Future, and *haya*, an exclamation, which, as an expression of complaint (*Nageki no kotoba*), answering to our „Alas,” suffixed to a Future, indicates that what is at hand is execrated (*Baya negavi-sutsuru kokoro no teniwa nari*). — *Kanasiki mono to nara-baya*! Alas he will become a pitiful man!

Consequently *Motome-baya*, *Se-baya*, *Mi-baya* signify, he will, alas! strive for..., he will, alas! do, or see. The same may be said of *Yoma-baya*, from *Yomi*, to read; *Narawa-baya*, from *Narari*, to learn; *Nara-baya* (not *Naruwa-baya*), from *Nari*, to be or to become.

Remark 2. The Future is used as a softened Imperative. Thus the poet says: *Yakazu tomo* ¹ *kusa wa moje-nan* ² *Kasuka-no wa* ³ *Tada faruno ji ni* ⁴ *mukasetaranan*, even if it be not burned off, the grass will grow luxuriantly, therefore

only leave the field of *Kasuka* to the vernal sun. *Makasetari*, he has left it to. *Makasetaranan*, he shall or may have left it to, is used, according to the *Wagun Siwori*, for the Imperative *Makasetare yo*. Just so in the colloquial: *O úle nasaréó* for *O úle nasarei*, may your arrival happen, please come.

Remark 3. For so far as they point to something future, the verbs which express the permission or liberty, the power or the obligation to do anything, come under notice here. They are *Be)si*, *ki*, *ku*, I may: *Ata)vi*, *vu*, I am able. can, and 當多然 *タラシ*, *Too-sen tari*, it ought to be, it must be, it shall be.

Further illustration of them is given in § 104.

THE SUPPOSITIVE FORM.

§ 76. The terminations **eba** or **iba** of nondeflecting, and **aba** of deflecting verbs are the characteristics of the suppositive adverbial proposition, which, as a rule, precedes the principal proposition. They are, in my opinion, a fusion of the form of the future **en** or **in** and **an** with the local termination **ni** and the isolating **va**. From **Aken-ni-va** comes **Akeba**, アケバ¹⁾, pronounced as *Akenba*, on being about to open or as one will open; from **Min-ni-va**, **Miba**, ミバ, (*Minba*), on being about to see; from **Yukan-ni-va**, **Yukaba**, ユカバ, on being about to go; from **Naran-ni-va**, **Narába**, ナラバ, in the spoken language even fusing into **Nara**, ナラ, on being about to be, might it be.

In the deflecting verbs, clearly noticeable is the difference between the subjunctive *Yukeba* and suppositive *Yukaba*; not so in the nondeflecting verbs, since *Ake-ni-va* and *Aken-ni-va* both fuse into *Akeba*. For the definite indication of the suppositive character the help of the adverbial *Mosikura*, vulgo *Mosi*, = albeit, in case of, is called in, and it is placed at the beginning of the suppositive proposition. — *Mosi to wo akeba*, might one open the door.

In the ordinary style of speaking the form *Nara* is used not only for *Narába*, but for *Nareba* also, thus with the signification of „if it is,” and „as it is,” as appears from the examples following:

△ *Sore nara* (or *Sore de wa*) *kai masoo*, as it is so (= then) I will buy it²⁾. —

¹⁾ The point-, which characterise the impure *ba* (バ) are commonly left out by careless writers.

²⁾ *Shopping-Dialogues*, p. 4.

Firu-maye ni wa mairi-ye masenü, before noon I cannot come. — *Sore nara, jirugoni*, then (the answer is), in the afternoon ¹). — *Nokorazu O-kai nasöru nara, onözi nedan de age-masoo*, if you buy all, I will sell them for the same price ²). — *Yäsuï (= Yasuki) nara, tori-masoo*, as (if) it is cheap, I will take it ³).

The future in the Local and isolated by *ra* (*Aken-ni-ra*, on being about to open, if one shall open) mutates with the substantive form in the Local isolated by *ra* (*Akuru-ni-ra*, on opening), as appears from the passage following, taken from the introduction to a Japanese-Chinese Dictionary:

波ハ	比ヒ	○
ノ	ノ	人ト
部フ	花ナ	ト
ノ	ト	云イ
生	云	字
植	字	形
門	求	門
ノ	モト	求
下	ム	メ
シ	ル	シ
見	見	
ル	ル	
ベ	ベ	
シ	シ	

Fiti to iu zi wo motomen ni va, Fi no bu no ki-gijoo-mon no sita wo miru besi.

Fäna to iu zi wo motomuru ni va, Fa no bu no sei-sjókü mon no sita wo miru besi.

If one will seek for the word *Fito* (man), then one ought to look for it in the division *Fï*, under the class: breathing beings.

If one seeks for the word *Fäna* (flower), one ought to look for in the division *Fä*, under the class: plants.

That the unfused forms *Aken-ni-ra* and *Yukan-ni-ra* appear in the written and spoken language as Terminatives as well, equivalent to the Latin *ad apertendum*, *ad eundum*, cannot surprise us, since the local termination *ni* is also used as characteristic of the Terminative. (See § 7. IV. b. g.)

Remark When in the *Proeve eener Japanische Spraakkunst* of 1857, p. 146, I first explained the origin of the subjunctive and the suppositive form, I raised the question whether or not the Japanese themselves were clearly conscious of it, seeing that they so frequently confound the two forms. Mr R BROWN, who has adopted my theory, at p. VII gives the following as answer to it „Japanese Teachers know nothing of the rational of these formations, and constantly affirm that the conjunctive is the same in sense as the conditional, and that *Yukabu* and *Yukeba* have the same signification, but Mr HOFMANN has ably and clearly demonstrated the distinction as above given. Indeed it is remarkable how many obscure points in the structure of Japanese words have been elucidated by

¹ *Shopping-Dialogues*, p. 17.

² *Ibid* p. 36.

³ *Ibid* p. 37.

one who has derived all his knowledge of Japanese from the study of books" — I admit the last, provided „Japanese books" be understood. Before that time I had not had the opportunity of intercourse with Japanese, which I enjoyed afterwards, in 1862.

THE CONTINUATIVE VERBAL FORM.

§ 77. The deflecting derivative forms *ari*, *iri*, *ori*, *uri*, as I have shown formerly ¹⁾, are continuative forms of the verbal element *i* (§ 68), and express the continuance of movement or being in a condition or in an action. The choice of them was originally, and still is under the influence of a vocal harmony, which requires that the vowels of the subordinate syllables be accommodated to that of the principal syllable.

Ari, *Iri* and *Ori* occur as substantive verbs with the signification of 1) to be or exist (有), and 2) dwell, stay (在。居。留), and have *i*, = to go, and *u* or *wi*, = seat, as root. These three verbs will subsequently be treated, further in §§ 96, 97, 98.

Examples of the derivation of continuative verbs. Here is to be remarked, that the forms between [] have not hitherto occurred to me, yet they must be supposed as basis of the derivative forms.

<i>Aki</i> , light.		<i>Ákár)i</i> , <i>u</i> , shine, beam.
<i>Kóki</i> , hook; to hook, <i>c. i.</i>	<i>Kók)e</i> , <i>u</i> , <i>uru</i> , fasten.	<i>Kakór)i</i> , <i>u</i> , be hanging.
	hang, <i>c. tr.</i>	
<i>Sak)i</i> , <i>u</i> , uncloze itself.		<i>Sakar)i</i> , <i>u</i> , be in blossom
to open, <i>c. i.</i>		or bloom.
[<i>Ag)i</i> , <i>u</i> , rise.]	<i>Ag)e</i> , <i>u</i> , <i>uru</i> , raise.	<i>Ágar)i</i> , <i>u</i> , be rising,
		ascending.
[<i>Sag)i</i> , <i>u</i> , droop, hang	<i>Sag)e</i> , <i>u</i> , <i>uru</i> , cause to	<i>Sagar)i</i> , <i>u</i> , to be drooping.
down.]	droop.	
<i>Mas)i</i> , <i>u</i> , augment, <i>c. i.</i>		<i>Masar)i</i> , <i>u</i> , to be super-
		rior.
... <i>zi</i> (= <i>n</i> + <i>si</i>), not to be.		... <i>zar)i</i> , <i>u</i> , continually
		not to be.
<i>Miz)i</i> , <i>u</i> , not to see.		<i>Mizar)i</i> , <i>u</i> , not to be
		seeing.

¹⁾ *Proeve eener Jap. Spraakkunst*, 1857 § 37, 41.

<i>Araz</i>) <i>i</i> , <i>u</i> , not to exist.		<i>Arazar</i>) <i>i</i> , <i>u</i> , not to be existing.
[<i>Sadam</i>) <i>i</i> , <i>u</i> , to be determined.]	<i>Sadam</i>) <i>e</i> , <i>u</i> , <i>uru</i> , to determine.	<i>Sadamar</i>) <i>i</i> , <i>u</i> , being determined.
[<i>Fazim</i>) <i>i</i> , <i>u</i> , to begin, <i>v. i.</i>]	<i>Fazim</i>) <i>e</i> , <i>u</i> , <i>uru</i> , begin. <i>v. tr.</i>	<i>Fazinar</i>) <i>i</i> , <i>u</i> , to be beginning.
<i>Tsidzim</i>) <i>i</i> , <i>u</i> , wrinkle; crimp.	<i>Tsidzim</i>) <i>e</i> , <i>u</i> , <i>uru</i> , to crimp, <i>v. tr.</i>	<i>Tsidzimar</i>) <i>i</i> , <i>u</i> , to be crimped.
<i>Firom</i>) <i>i</i> , <i>u</i> , to widen, <i>v. i.</i>	<i>Firom</i>) <i>e</i> , <i>u</i> , <i>uru</i> , to widen, <i>tr.</i>	<i>Firomar</i>) <i>i</i> , <i>u</i> , to be widened.
<i>Tsum</i>) <i>i</i> , <i>u</i> , to accumulate. <i>v. intr.</i>	<i>Tsum</i>) <i>e</i> , <i>u</i> , <i>uru</i> , amass, <i>v. tr.</i>	<i>Tsumór</i>) <i>i</i> , <i>u</i> , to be amassed.
<i>Ok</i>) <i>i</i> , <i>u</i> , rise.		<i>ókór</i>) <i>i</i> , <i>u</i> , to be rising, the rise.
<i>Ok</i>) <i>i</i> (= <i>Iki</i>), <i>u</i> , breath; flame.		<i>ókór</i>) <i>i</i> , <i>u</i> , to be flaming.
<i>Nok</i>) <i>i</i> , <i>u</i> , recede.	<i>Nok</i>) <i>e</i> , <i>u</i> , <i>uru</i> , to put back, to bequeath.	<i>Nokór</i>) <i>i</i> , <i>u</i> , to be remaining.
<i>Nob</i>) <i>i</i> , <i>u</i> , stretch, to become longer or taller.	<i>Nob</i>) <i>e</i> , <i>u</i> , <i>uru</i> , stretch, to make longer or taller.	<i>Nobór</i>) <i>i</i> , <i>u</i> , to be growing higher, to ascend, as smoke. *
<i>Máts</i>) <i>i</i> , <i>u</i> , wait. <i>trans.</i>		<i>Mátsür</i>) <i>i</i> , <i>u</i> , to be waiting. **
<i>Ne</i> , sleep. <i>Nem</i>) <i>i</i> , <i>u</i> , to be sleepy.		<i>Nemur</i>) <i>i</i> , <i>u</i> , to be sleeping.

* Thence: *Yama ni* (not *Yama wo*) *nobóri*, to ascend a mountain.

** *Kami wo mátsūru*, attend upon a god, make him a feast. *Mátsuri* (not *matsūri*), the attendance, the feast.

It is obvious that to this category the derivative adjectives in *karū* and *gáru* also belong. See p. 113 § 10.

§ 78. ...*te ari*, ...*te ori*, ...*te iri*.

I. The continuative verbs **Ari**, **Ori**, **Iri** (= exist, dwell), in connection with a preceding gerund, form a continuative verb. — *Aketi-ari*, *Mite-ari*, *Yukite-ari*, (he) is in the act of opening, he is seeing, is going, = *aperiens est*, *videns est*, *iens est*. — *Mátsité-irū* (pron. *Máttē-irū*, or *Matsite-ōirū*, he is in the waiting, *Sítē-orū*, = he dwells in the doing, he is doing.

In the choice of *Ari*, *Ori* or *Iri*, in the case before us, the vocal harmony, or rather the easy cadence, is noticeable, which had influence on one dialect more than another. In writings which pass for pure Japanese *te-ari* is found exclusively. If the assertion of a Japanese scholar ¹⁾ is just, which I may not doubt, the dialect of Yédo uses by preference, *írā*, seldom *árā*, whereas that of Miyako generally uses *óru* ²⁾. *Tabéte-órā*, to eat: *Nomite-* (*Nomde-*, *Nonde-*) *órā*, to drink; *Siríte-órā*, to know. Besides, the dialect of Nagasaki has *órā*. When the same writer at one time uses *te-órā*, then again *te-órū*, he seems to pay attention either to the difference of signification which exists between *ari* and *ori*, or to the ease of the cadence. — *Koto de aru*, the fact is. — *Sobá ni óru jító*, some one who is near to. On the other hand: *Tono soba-ni órū jító*, some one who stands near to the door. — *Inisihéno koto wo kōnōnde órū jító*, some one who is fond of antiquities.

Ari, *Ori* and *Iri* are inflected as deflecting verbs. See § 96, 97, 98.

II. *..tari*, *..taru*, the contracted form of *te-ar*i, *u*, in connection with a precedent noun, whether Japanese or Chinese, answers to our verb to be, or exist, when, connected with a word expressing a quality, it forms the predicate, e. g. he is glad. Forms of inflection. the same as of *Ari* (§ 96): *tari* is the closing form. *tírā*, the substantive, as well as the attributive: *taran*, *taran*)-*u*, *zuru*, *zurán*, frequently occur as forms of the future.

Examples:

臣 ^シ 君 ^{キミ}	<i>Kimi kimi tareba, sin sin</i>	王 ^{ワウ}	<i>Wáu-siyn tárú jító</i> , a man
爲 ^{タレバ} 爲 ^{タレバ}	<i>tari, if the master is a</i>	人 ^{ニン} 者 ^{シヤ}	who is a ruler.
臣 ^シ 君 ^{キミ}	master, then is the ser-		
爲 ^{タレバ} 爲 ^{タレバ}	vant a servant.		

タ ^タ モ ^モ 拂 ^フ 代 ^{ダイ}	<i>Dai-kin wo jaracu sets'mo dou-you taru besí</i> ³⁾ . = also at the
ヘ ^ヘ 同 ^{ドウ} フ ^フ 金 ^{キン}	time of paying the price, it shall be just so (it shall be done
シ ^シ 様 ^{サン} 節 ^{セツ}	in the same way).

¹⁾ Mr. TSUDA SIN [TSIROO].

²⁾ A native of Yédo also told me „*Otáko wa ori-masu to mousi masi, kodomo onna wa ari-masu to mousi-máru*,” i. e. The men say *ori-masu*, women and children, *ari-máru*.

³⁾ Fianco-Japanese Treaty of the 9 Oct. 1858, Art. VIII, al 4.

尊^{タツキ} 德^{トク}
 爲^キ 爲^{タリ}
 天^{テン} 聖^{セイ}
 子^シ 人^{ジン}

Tōku sei-zin tari, tattōki koto Tēn-si tari, as to virtue he is a saint, as to worthiness he is a son of heaven (emperor).

有^{アリ} 茶^{チャ} 瞻^{ミレバ}
 斐^ヒ 竹^{チク} 彼^カ
 君^{クン} 猗^イ 淇^キ
 子^シ 猗^イ 澳^{オウ}

Kano KI no kumāwo mirebā, ryōku-tsiku i-i tari. Hi-tāru kun-si ari ¹⁾, if we look at the banks of yon river KI, how luxuriant is the green bamboo! There is an elegant nobleman etc.

FORMS OF THE PAST TENSE.

(過^カ 去^コ, *Kwa-ko*).

The form-words of the past tense are auxiliary verbs of time, by means of which derivative verbs are formed.

§ 79. *..tari, ..taru*, in the spoken language *ta*, contracted from *te-ari*. It, in connection with a verbal root, expresses continuance in the condition or action, which, by the radical form of the precedent verb, is named as something just becoming. *..E-tari* and *..I have gotten* are both what is called the completed present tense.

The spoken language shortens *tari* and *tāru* to *ta*, which *ta* has also been admitted into the familiar written language. Opposite to *Tu yá sono vá járābūtāri*, field or garden have become old, is, in the spoken language: *Tu yá sono yá járābūtā*; opposite to *Fārābūtāru ta yá sono*, field or garden become old, is, in the spoken language: *Fārābūtā ta yá sono*.

Since it is the form of the gerund in *te* or *de* on which, after dropping the *e*, *ari* (or in the spoken language *a*) is grafted, the rules given (§ 72) for the gerund are of application to the perfectum praesens also, in other words: the *e* of the gerund is, in the spoken language, simply superseded by *a*.

<i>Akete</i>	becomes <i>Akūtā</i> .	<i>Yonde</i> (= <i>Yomite</i>) becomes <i>Yōnda</i> , read.
<i>Mite</i>	.. <i>Mita</i> .	<i>Naryote</i> (<i>Naracute</i>) .. <i>Naryota</i> , learned.
<i>Yuite</i> (= <i>Yukite</i>)	.. <i>Yuita</i> .	<i>Atte</i> (= <i>Arite</i>) .. <i>Atta</i> , been there.
<i>Mas'te</i> (= <i>Masite</i>)	.. <i>Mas'ta</i> , = been.	<i>Muitti</i> (= <i>Muirite</i>) .. <i>Maitta</i> , has come.

¹⁾ *Dai Gaku*, III. 4

Whether the perfectum praesens formed by *tari* have an active or a passive, a transitive or an intransitive signification, depends on the precedent root-word.

Fané kisi ni tsaku, the ship comes to the shore, it lands: *tsakitári*, has come to shore. — *Kisi ni tsakitáru jané*, a ship that has come to shore. — *Fanéwó kisi ni tsakétári*, one has brought the ship to shore. — *Kisi ni tsukitórú jané*, a ship, that one has brought to shore. — *Sina-mono wó mótsi watári*, to import goods. — *Mótsi watári táru sina-mono*, goods which one has imported.

Instances of the use of the Perfectum praesens.

Koy)e, *uru*, to become thick, fat, corpulent. *M'mé ame ni koyu*, the plum becomes thick from the rain. *M'mé koyétári*, the plum has become thick. *Améni koyurú m'mé*, plums, that become thick from the rain. *Koyétáru m'mé*, plums, that have become thick. — *Tsuyu kura ni tsakitári*, dew has attached itself to the mulberry leaf. *Tsuyu* (or *Tsuyu no*) *tsakitáru kura*, leaves to which dew has attached itself. — *Kai-jen wo isi-kobe wo tsukite tsiyau-ka wo tsuranu tari*, along the sea-shore one has built up a wall of stones and placed the houses of the place in a row. — *Mitsi wo satóritóru fitó*, some one who has understood the way (the doctrine). — *Amana nó kani góri kitóru fitó jitó ni tsuno ari, jan'ni néríté Yetsi-zen nó Fi-no-ará ni tsuki-tári; yáeni kono tokóro wó Tsano-ká to nádzaku*, men come from the country of Amana, have had horns upon the forehead and sailing in a ship reached Fino-ura in Yetsizen: that is why people call that place: Tsunóka (hornshell). — *Ane no yamitáru asa*, in the spoken language: *yanda asa*, a morning when the rain has ceased. — *Watáksá O tanomi ni motta*, I have come to beg you. — 承^ツ知^チ シマシタ, *Šoo-tsi si-mas'ta*, I have understood it, I shall not fail.

Remark. The perfectum praesens in *tari*, formed from transitive verbs, as *Ake*, to open; *Tsugi*, *u*, to pour in; *Ir)e*, *uru*, to make to go in, remains transitive even though expressions, as *To ro aketari*, *Tsiya ru tsugitari*, *Fi ra iretari*, because they are found translated: the door has been opened, the tea has been poured, the fire has been put in ¹⁾, seem to plead for the passive signification. Opposite to the subject, isolated by *wa*, door, tea, or fire, stands as predicate: one has opened, poured, put in.

¹⁾ Japanese and Dutch Dictionary, by the Prince of Nakats

§ 80. The form-word **..éri**, **..éru**, **éreba**, deflecting, when in deflecting verbs it takes the place of their verbal element **i**, expresses the continuance in the past, or the praeteritum praesens. — *Músi*, *u*, to be; *Múséri*, has been.

Er)i, *u* [to be distinguished from *Er)i*, *u*, that as a substantive verb means to choose] is a variation of *ar)i*, *u* (see § 96), and, just as *ari*, is indicated in old-Japanese by 有. **Eri** is the closing form, **eru** the form of the substantive or attributively used noun: *erame*, *eromā*, = *erau*, the form of the Future. Examples: *Fána sibómā*, the flower fades: *Fána sibomeri*, the flower has faded: *Siboméru jánt*, a flower which has faded. — *Um)i*, *u*, to bear; *Umeri*, to have born. — *Kisaki no umeru ko*, the son that the Queen has born; *Kisaki no umerun ko*, the son that the Queen shall have born.

Remark. The *eru* used substantively, or attributively is, particularly with the nondeflecting verbs in *e*, superseded by **esi** (§ 81), **etáru** (§ 78) or **erisi** (thus *Akési*, *Aketaru* or *Akerisi*), because the form *Ak'u* already exists as a variation of *Akuru*, thus, as *participium praesentis*.

If it be admitted that, behind *eri* as I suppose, the form *Keri* (§ 82) is hidden, and thus that *Múséri*, by ellipsis has arisen from *Másikeri*, with the meaning of which it is equivalent, then its signification is clearly explained by the origin of the form.

Application of this rule.

..ki becomes **ker)i**, *u*.

<i>Kiki</i> , to hear: <i>Kikéri</i> , 聞 ^キ 有 ^キ .	<i>Siki</i> , to spread: <i>Sikéri</i> , 敷 ^シ 有 ^キ .
<i>Yuki</i> , to go: <i>Yukéri</i> , 行 ^ユ 有 ^キ .	<i>Iki</i> , to live: <i>Ikéri</i> , 生 ^イ 有 ^キ .
<i>Saki</i> , to open, <i>v. int.</i> <i>Sakéri</i> , 咲 ^サ 有 ^キ .	<i>Káki</i> , to write; <i>Kakéri</i> , 書 ^カ 有 ^キ .

..si becomes **ser)i**, *u*.

<i>Nasi</i> , to make be; <i>Naséri</i> , 成 ^ナ 有 ^シ .	<i>Yudósi</i> , to lodge; <i>Yadoséri</i> , 宿 ^ユ 有 ^シ .
<i>Nokósi</i> , to make stay behind, to postpone; <i>Nókoséri</i> , 還 ^ノ 有 ^シ .	<i>Utsúsi</i> , to remove; <i>Utsuséri</i> , 遷 ^ウ 有 ^シ .
	<i>Terási</i> , to make shine; <i>Teraséri</i> , 照 ^テ 有 ^シ .

Remark. The *seri* noticed here is arisen from *si*, the termination of factive verbs, and *eri*; it is to be distinguished from the derivative form *ser)i*, *u* which is a fusion of the *Kwa-kono si* and *eri*.

..tsi (= ti) becomes ter)i, u.

Tátsi, to stand up; *Tutéri*, 立^タ有^リ. *Kátsi*, to overcome; *Kutéri*, 勝^カ有^リ.
Mátsi, to watch; *Matéri*, 待^マ有^リ. *Útsi*, to strike, beat; *Utéri*, 打^ウ有^リ.
Mótsi, to take; *Motéri*, 持^モ有^リ. *Fanátsi*, to let loose; *Fanáteri*, 放^ハ有^リ.

..vi becomes ver)i, u.

Ivi, to say, to be called; *Icéri*, 云^イ. *Nívo*ri**, to smell, *v. int.*; *Nívo*ri**, 匂^ニ.
Omóci, to think; *Omó*ri**, 思^{オモ}.
*Sítugá*ri**, to comply, to suit; *Sítugá*ri**, 従^{シタガ}.
Ari, to meet; *Acé*ri**, 逢^ア.
Toci, to ask; *Tové*ri**, 問^ト.
Naraci, to learn; *Naravé*ri**, 習^{ナラ}.

..mi becomes mer)i, u ¹⁾.

Sími, to reside; *Sumé*ri**, 住^ス. *Súsúmi*, to advance; *Súsúmi*, 進^ス.
Sidzúmi, to sink; *Sidzumé*ri**, 沈^{シヅム}. *Susumé*ri**, 進^ス.
Kúmi, to bail out; *Kumé*ri**, 汲^ク. *Síbomi*, to fade; *Síbomé*ri**, 萎^{シボム}.
Úmi, to bear; *Umé*ri**, 産^ウ有^リ. *Tsúbómi*, to bud; *Tsúbomé*ri**, 含^{ツブ}有^リ.

..ri becomes rer)i, u.

Nari, 成^ナ, to become; *Naré*ri**. *Komó*ri**, 籠^{コモ}, to stick in, *int.* *Komoré*ri**.
*Tsumó*ri**, 積^{ツム}, to accumulate; *Tsumoré*ri**. *Masá*ri**, 益^{マス}, to exceed. *Musaré*ri**.
Tsirí, 散^{ツシ}, to scatter, *intr.*; *Tsiré*ri**. *Furí*, 降^フ, to fall down. *Furé*ri**.

Examples of the use of the forms ..er)i, u.

[*Tsüdzü*k**)i, u, to succeed]. — *Tori-ya akiná*ci*-ya fütó sú*dsi* ni tate-tsüdzü*k*é*ri*. Sá-redó tokíro dokóro ni árá-mú*tsi* mo ari*, the custom-houses and shops (of Simono-seki) succeed one another in one line. Although there are back-streets also.

[*Más*)i, u, to be; *Masé*ri**, has been]. — *N... jímé no kami va N.N... nusi no kami ya-jíro-wani ni narite, miaci-masé*ri**, as regards the goddess N., the god N.N. having changed into a crocodile eight fathoms long, has paired with her. — *Amaterá*su* kami va jidó*ri* no mi mé-no araci-taná*ci*-si tokini ná*ri* masé*ru* kami nari*, the heaven-illuminating god is a god, that came into existence (*ná*ri*-masé*ru**), when (both the creators) had washed their left eyes. — *Kó*ra* tsug*ni* ná*ri*-masé*ru** (or *tsug*ni* nar*ri*si) kami nari*, this is a god that has become a staff.

¹⁾ To be distinguished from the auxiliary verb, *Meri*, explained in § 105.

[*Sirus*]*i*, *u*, to mention: *Sirusé**ri*, he has mentioned] — *Futu fusirono kamino misudzi koto ni simoni sirusé**ri*, the pedigree of both the gods — one has noticed it particularly hereafter.

[*Okás*]*i*, *u*, violate.] — *Oranda-zin ve tai-si jou wó okás**erü* *Nippon-zin va*, Japanese, who against Dutchmen have violated the law. — *Nippon-zin ni tai-si jou wo okasi-táru* *Oranda-zin va*, Dutchmen, who against Japanese have violated the law ¹⁾.

[*Tamar*]*i*, *u*, to condescend, to grant. German *geruhen*, applied to princely persons]. — *Mikoto no fuki-tamaverru hou-ken*, the costly sword that the prince has or had girded on.

[*Sir*]*i*, *u*, to get to know: *Siré**ri*, he knows]. — *Mitsi no okonacarezaru ware korewo siré**ri*, that the way is not practised, this I have gotten to know (this I know).

[*Itár*]*i*, *u*, come to (the point any one will reach): *Itú**réru*, the having got at, having reached]. — *Sono itareruni oyónde*, getting at it, having reached it, = reaching the non plus ultra. — *Tsin jou sore itareru kana!* oh that one had reached the middle way!

[*Nokó*']*ri*, *u*, to be left]. — *Nokó**rü* *mono*, somethat that is left. — *Nokoréru* *mono* or *Nokori-si* *mono*, something that has remained over.

§ 81. The form-words **..ki** (キ) or **..si** (シ), grafted on the verbal root in *e* or *i*, in the narrative style and in poetry characterise the simple perfect absolute, and, like the Aorist Indic. of the Greek, express the action as completed at a fixed time and without continuance or repetition. **Ki** is the indicative closing-form (= he was); **si**, which passes under the name of *Kwa-kono si* and is to be distinguished from the *Gen-zai no si* (page 107), the form in which the verb appears as noun substantive or even as attributive (as participle, = been); **keme**, **kémü**, **ken**, the future (= shall or may have been).

Ake-ki, *Mi-ki*, *Yuki-ki*, *Ari-ki*, = *aperuit*, *vidit*, *ivit*, *fuít*, he opened, he saw, he went, he was there.

Ake-si, *Mi-si*, *Yuki-si*, *Ari-si*, to have opened it, to have seen it, having gone etc., or, attributive, the having opened, the having seen, etc.

¹⁾ *The Treaty between the Netherlands and Japan* 1858 Art. V, al. 1, 2.

Ake-ken, Mi-ken, Yuki-ken, Ari-ken, = *aperuerit, viderit, ierit, fuerit*, = he will have opened, have seen, he will have gone; have been.

The action defined by the *Kwa-ko no si* is one, perfect or completed, with relation to the period, that is defined by the predicate verb which closes the sentence. With relation to a present, the time indicated by *si* is thus a simple preterit; with relation to a preterit it becomes, logically, our plusquamperfectum, with relation to a future on the other hand our futurum exactum.

Remark. The elements *ki* and *si* are verbs which signify coming and going and with the precedent verbal root, on which they are grafted, form compound verbs. *Ari-ki* and *Ari-si* thus mean the arrival and the departure of existence; forms which express the idea of having been. Compare the expression: *Nous venons de le dire* ¹⁾.

In the pure Japanese style the *ki* of the past tense is found explained by 來 (*lai*, = to come), or also by 矣, e. g. *Kaheri-ki*, 飯^カ來^キ, he returned, and it mutates with *nu* and *tsu* (see § 84, 85).

As substantive verb with the meaning of come, *Ki* has the forms of *Ku, Kuru, Kite* etc., whereas *Si* with the meaning of go away occurs in *Suru, u, uru*, die. *Su²⁾, uru*, to be dead. whence *Su²⁾-ne*, dead rice (*Oriza sterilis*), *Me-si²⁾*, dead to the eyes, = blind; *Mimi-si²⁾*, dead to the ears, = deaf. Derived from *Si*, is the continuative form *Sar²⁾, u*, to go away

Ken, old-Japanese **Kémū** (= shall have been), is indicated in writing by 監^カ (*Kan*), and — by Japanese scholars themselves — explained as a word that „brings the past into doubt” ²⁾.

Examples of the use of **Ki** as closing form:

而 ^テ	並 ^ミ	此 ^コ	
隱 ^{カク}	獨 ^{ヒトリ}	三 ^ミ	<i>Kono mi fāsira no kami wa mina fitōri gami nari-masite. mi</i>
御 ^ミ	神 ^{ガミ}	柱 ^{ハシラ}	<i>mi wo kākūsi tamari ki, these three Kamis were solitary</i>
身 ^ミ	成 ^{ナリ}	神 ^{ガミ}	<i>Kamis, and kept their persons (themselves) concealed.</i>
矣 ^キ	坐 ^マ	者 ^ハ	

¹⁾ Here, is to be remarked what is mentioned by *The Notitia linguae Sinicae of Premare*, by J. G.

BRIDGMAN, page 54, about 來 *lai* and 去 *k'iu*

²⁾ ケンハ 過^カ去^キ 疑^カフノ 辞^ジ, *Wa-gun Suwori*, under *Ken*.

a) Examples of the use of the form in **si** as noun substantive:

Ko-zin no iveri-si mo samo arinu besi, also what the ancients have said (of it), must have been of this nature. — *Iveri*, continuative past form of *Ivi*, *Ii*, to say. — *Samo*, = *Sikámo*, so, in this manner.

As noun substantive the form in **si** is declinable, thus:

1. *Ari-si va*, the having been, or what has been. *Ari-si mo*, also what has been (subjective substantive proposition). — *Nokorisi kori kono siygu* (性³) *asiku nari si mo kono yue naran*, this may be the reason why the silkworms remaining have become bad of nature.

2. *Ari-si ni*, 3. *Ari-si ni va*, 4. *Ari-site*, while there has been.

5. *Ari-si yori kono kata*, since there has been.

6. *Ari-si-yáu*, 7. *Ari-si ni yorite* or *yotte*, while, or as there has been.

8. *Ari-sikaba*, whereas or since there has been. — *Motome-sikabu*, *Yomi-sikaba*, *Narai-sikaba* ¹⁾, as one has sought for, read, learned.

9. *Ari-si nari*, = it has been there.

10. *Ari-si koto ari*, *Ari-si to ari*, = it is a fact (*koto*) that there has been. — *Ari-si to kayu*, it may be that there has been.

b) Examples of the use of the form in **si** as noun adjective:

Nokori-si kaviko, the remaining silkworms. — *Sari-si Fotóke*, the departed Buddha. *Sar)i*, *u*, to go away. — *Kono tane wo motome-si fitó mare nari*, people who have procured this seed, are rare. — *Kan-ki wo sinogi si* (or *sinogi taru*) *rei no koto*, the manner in which people have kept off the frost. — *N... ga nori-si fúné*, the ship in which N... had sailed. — *Ame furazu* ¹ *ji-no kasanareba*, ¹¹ *take-si ta mo*, ¹² *maki-si fatake mo* ¹³ *asa gotoni sibomi kare-yuku*, = when there is a repetition of not rainy days, then not only the sprouted field, but also the sown plough-land fades, and dries up every morning — it becomes more faded and drier every day. — *Sikáruni tenno kako ni ya ariken*, he will thus have stood under Heaven's protection.

The *Kwa-kono si* shows itself also in both the words *Fígási*, pron. *Fíngási*

¹⁾ By this, is what RODRIGUEZ page 66 line 7 v o says explained „Le conjonctif a encore une forme particuliere à la longue écrite, c'est *sikaba*, que l'on ajoute aux radicaux de tous les verbes, comme *motome sikaba*, *yomi sikaba*, *narai sikaba*.”

and *Nisi*, = East and West. *Fingísi* being a contraction of *Fino-mákái-si kata*, = the side on which the sun has come to meet, and *Nisi* an abbreviation of *Fino iní-si kata*, the side to which the sun has gone away.

§ 82. ..*keri* *i*, *u* (= *ki* + *eri*, = has been), the deflecting continuative form of *ki* (= was), characterises the perfect present tense. Forms of inflection, the same as those of *eri*, thus:

Keri, *Kesi*, closing-form. = has been.

Kérü, form of the verb, used as substantive and adjective, - the having been, or having been: ...*Keru nari*, has been.

Kerebá, as, when. since it has been.

Keredomo or *Kerutomo*, although it has been.

Keran, commonly *Ken*, shall have been. — *Kerabu*, if it has been.

Keróku, adverbial form, = as has been, e. g. *It-keraku*, as it has been said.

Keraz *i*, *u*, negative. = has not been.

Ari, there is: *Ari-ki*, there was: *Ari-keri*, there has been.

Ideographically *keri*, *keru* is expressed by 來了, phonetically by 梟, the name of a bird, that cries *g'ri g'ri* and therefore is called *Keri* in Japan. 梟了則 stands for *Kereba*.

The adjectives in *li* and *siki* (pp. 105—107 and 109), which form a continuative present in *kári*, instead of *kari* assume *keri* for the form of the praesens perfectum.

Taka *ki*, *ku*, high; *Táka-kár* *i*, *u*, is high; *Táka-keri*, was high.

Be *ki*, *ku* (可), possible; *Be-kari*, is possible; *Be-keri*, was possible.

Na *ki*, *ku* (無), without, ..less; *Na-kári*, there is not; *Na-keri*, there was not.

Distinguish: *Urésisú kagiri nasi*, = the joy is boundless; — *kagiri nakári*, = is continually boundless; — *kagiri nakeri* or *nakesi*, = was boundless; — *kagiri nakari-keri*, = has been continually boundless.

Since this distinction is confirmed by the Japanese spoken and written language, as will be seen by the following examples, we hesitate to agree with the opinion of those ¹⁾, who declare *kari* and *keri* to be identical. Nevertheless, we leave the spoken language of Yédo full right to use *keri*, where *kari* is meant.

¹⁾ R. BROWN, *Grammar*, XXIII § 20

Examples of the use of these forms.

[*Yúsaki*, light, easy]. — *Nippon sei vá tsudzukú náku ki-teu suru koto yásu-kári kári*, the unmolested return of the Japanese army was easy.

[*Nari* (*Nare*), to become]. — *Sono rei-kon ke sité kariko-to narikeru to kaya*, her soul transforming will have become a silkworm.

[*Siroki*, white]. — *Sei-ni Ten-wau mumare nagara ni sité mi kusi sirokari kereba*, *Siragano Ten wgu to nadzuke tatematsuru*, as Emperor Seinei's hair was white at his birth, they have called him Emperor White-hair.

[*Tsüsaki*, small]. — *Mayu tsisakereba ito josokusu*, if the silk-cocoon was too small, the thread is too fine.

[*Isiki*, bad]. — *Köre yori te-ire asikereba, notsi ni iro-iro no yamari to nari*, as from that point, the treatment (of the silkworm) was bad, afterwards it gets to different diseases (different diseases arise).

[*Yorisaki*, good]. — *Ano kodzakai no tsütömu ga yorósikerebá, watákusiwa nagáku tsukde-masoo tö omói-músá*, = that servant's services having been good. I think I shall keep him.

The adverbial proposition closing with *kereba* may be understood either as causal or as conditional, as in R. BROWN'S *Japanese Colloquial* N^o. 589, where that expression is translated: „If that servant behaves well (I think I will keep him).”

§ 83. ..*tari-ki*, ..*tari-si*, fut. ..*tari-ken*; ..*te-ki*, ..*te-si*, fut. ..*ten*. By grafting the form-word *ki*, *si*, *kari* on the continuative form *tari* (§ 79) the forms *tari-ki*, = he was being; *tari-ken*, = he shall have been; *tari-kari*, = he has been, are obtained.

The poet supersedes *tari-ki*, *tari-si*, *tari-ken* with *te-ki*, *te-si*, *ten*, also *Omóritesi* and *Tsikóritesi* are considered to be equivalent to *Omóritarisi* (having thought) and *Tsikóritárisi* (having sworn) ¹⁾.

Wasuraruru ¹⁾ *miwoba omovázu*; ²⁾ *tsikari tesi*

Fütöno inotsino ¹⁾ *osikumo aru kana!* ²⁾.

I do not think of myself as being forgotten; oh! the charmingness of the life of the man who has sworn (love) to me, exists still!

¹⁾ *Wa-gun Suori*, under *Tesi*.

²⁾ *Hiyaku-nin*, N^o. 38.

§ 84. [*.ni*], *nu*, future *nan*; [*nuri*], *nuru*, *nureba*, future *nuran*.

Ni, a deflecting auxiliary verb of time. come, by aphaeresis, from *nū*, *nu*, = to go away (往, 去), and expressed in the old written language, by 去 (to go or pass away), grafted on the root of a verb, by which its termination *e* fuses with *nu* into *énū*, and the termination *i*, with *nu* into *inū*, implies the passing away of a condition or of an action, i. e. the action coming to an end. Whereas *Ake* denotes the „opening“ as an action first beginning, and *Akete-ou* „continuance in the opening,” *Ake-toru* „to have opened,” *Akinu* proper to the old written language, denotes „the ending of the opening.” *Sitsumi*, to sink; *Sitsuminu*, it sinks away, it goes away into the depth. *Fate*, disappear; *Fi i ri jatenu*, the sun sets (and) disappears. *Iri*, to go in, appears here as coördinated, in the indefinite root-form (see § 68). The rule on coördination excludes the use of the root-forms *ni* and *nuri*; since, however, they form the basis of further derivatives, they must be first brought under notice here.

SYNOPSIS OF INFLECTED FORMS OF THE AUXILIARY VERB **Ni, Nu**, = TO PASS
OR GO AWAY.

	Aorist of the Present	Continuative Preterit.	Aorist of Preterit	Continuative Preterit
Root-form	[<i>Ni</i> .]	[<i>Nuri</i> .]	<i>Ni-ki</i> . 去來,	<i>Ni-keri</i> 去來,
			<i>went away.</i>	<i>has gone away.</i>
Closing-form	<i>Nu</i> , 去 ^ス.	. . . . .	<i>Niki</i> .	<i>Ni-keri</i> . <i>Ni-kesi</i> .
Noun substantive or attributive.	. . . . .	<i>Nuru</i> . 去 ^ル ,	<i>Ni-si</i> . 既去,	<i>Ni-keru</i> . <i>having</i>
		<i>passing away.</i>	<i>gone away.</i>	<i>gone away.</i>
Gerund	<i>Ni-te</i> , 去 ^テ = 而 ^テ .			
Local	. . . . .	<i>Nureba</i> , <i>on pas-</i> <i>sing away.</i>		
Future				
	<i>Namu</i> , ナム.	<i>Nuramu</i> ,	<i>Ni-ken</i> . <i>shall</i>	<i>Ni-keran</i> .
	<i>Nan</i> , ナン.	<i>Nuran</i> ,	<i>have gone away.</i>	<i>Ni-kerasi</i> ,
	將去, <i>shall go.</i>	<i>shall be going.</i>		去來, <i>shall</i> <i>have gone away.</i>
Conditional form	<i>Naba</i> . 也則, <i>if it go.</i>	<i>Nuraba</i> , <i>if the</i> <i>passing away</i> <i>shall be.</i>	. . . . .	<i>Nikeraba</i> .

The auxiliary verb *Ni*, *Nu*, *Nuru* (to go away) is distinguished from the substantive verb *Ni* (to be) in-as-much as the latter has the appositive definition what something is, before it in the form of a noun. (See § 100. I.)

Remark 1. Attention must be paid to the three forms of the future *nan*, *nuran* and *niken*. From their derivation, as it appears in the synopsis, the logical result is, that they must have the signification there noticed: and this conclusion is confirmed by the definition which the *Waguni Siwori* gives of the three forms.

1. **Nan** *ra mi-rai wo kakete iru kotoba nari*, i. e. *Nan* is a word used with a view to the future.
2. **Ran** *ra gen-zai wo utagavu no kotoba nari*, i. e. *Ran* (= *Aran*) is a word which brings the present into doubt (should it be?).
3. **Ken** *ra kwa-ko wo utagavu no kotoba nari*, i. e. *Ken* is a word which brings the past into doubt (should it have been?).

Remark 2. Since *r + n* by assimilation becomes *nn*, *Owari-nu* (= it ends) passes into *Ocannu*, オワンス, being the auxiliary verb *nu* (去^ス) with a view to this example, called *Ocannu no Nu* or the *Nu* of *Ocannu*.

Instead of *Ari-nan* (there shall or may be), in the dialect of Yamato *Ara-nan* also occurs for euphony.

Examples of the use of the auxiliary verb *ni*, *nu*.

[**Nu.**] *Fato va takani ōwārte Šjakson-no fudokōro-ni tōbi-iri nu*, the dove, pursued by the falcon, flew into Šakya's lap. — *Sore yori Sado re tsuki-nu. Muta zyun juu arazureba, ni zyu ji-me yo touriu-su*, thence they came to the island of Sado. As again there was no favorable wind, they stayed there till after the 20th day. — *Umī-nite kaze ni aterare, kwan-gun ri wo usinawūte, Zin-muno mi iroje san nin* (御^ミ兄^イ三^サ人^ニ) *tokōro dokōro nite use-tamavi nu*, as they were overtaken by wind at sea, and the government's troops lost the advantage, Zin-mu's three elder brothers were lost at different places. — *Kami-agari-si masi-nu*, he (the prince) has gone on high (died). *Agari*, going up; *Si*, do. — *Kō-zin no iverisi mo samo ari-nu besi*, also what the ancients have said, will have been so.

[**Nuru.**] *Yū-san wo set-šoo* (殺^ス生^シ) *no waza kokōroye-nuru jito mo arinu besi*, it may be that there were people, who considered the breeding of silkworms a murderous occupation. — *Fisāsiku kai-dei ni funberi-nuru aida*, „during my long stay at the bottom of the sea,” the beginning of a speech by the sea-god, when he showed himself before the other gods.

[**Nan.**] *Midzūkara matsuoci-situgari-namu*, or: *Midzūkara matsuōri-nōmū* (自^ミカラ^ラ 服^フス^ス 矣^ナ). one will come under subjection of oneself ¹⁾.

[**Naba.**] *Uma o jikare-naba, asiki mitsūni mo iri-nu besi*, if the horse is led, it may have turned into even a bad road.

[**Nureba.**] *Fide-yori mo Tsiggu-zen sūdēni yabure-nureba, sodanete Dai-Min yori sukurūn-koto wō omōuhakārite*. Fide-yori considering that, when Tschao-siēn should at last have been brought under subjection, help would certainly come from China.....

[**Nuran.**] *Fārūki irayū ikū-yō jē-nuran?* the old stone house, how many ages may it still last? 古窟幾世將經. From the Chinese translation annexed, it appears that by *jē-nuran* the future (may last) is intended, whereas by *jē-niken* the fut. exactum (shall or may have lasted) would be indicated.

The poet, instead of *nu*, uses *yuku* (行^ユ). = goes, probably to fill up his verse, e. g. *Mākiši jatūke mō sibomi kare yuku*, even the corn land, where one has sown, goes to fade (and) to dry up.

§ 85. ..tsū, ..tsūtsū (ツ : ツ); ..tsur²⁾i, u, eba, future **an**, an auxiliary verb of time proper to the Yamāto dialect and the narrative style, and as such, grafted on the root, as well as on future-form of a verb, it expresses the going away of an action, or of a condition, and characterises the past time absolute. *Tsu*, *tsuru* passes as a variation of *nu*, *nuru* ³⁾ (§ 84). As predicate closing-form of a proposition *tsu* (or mostly *dzu*, ツ) is in use by preference, in the dialect of the districts from Owari to Yēdo ³⁾.

Tsūtsū, as a doubling of *tsu*, implies the repetition (iterative form), *omōri-tsūtsū* being made equivalent to *omōvitsū-omōvitsu*, = I thought and thought. **Tsuri**, continuative, = has been; *tsuru*, = having been; *tsūrān* (*tsūrōmū*), = shall have been.

In the old rebus-writing *tsuru* lurks under the character 綴, which means *tsudzuru*, = to sew to; *Mi-tsuru*, to have seen, is denoted by 見綴: *Kiki-tsuru*, to have heard, by 聞綴. — Most common are the expressions 云^レツ,

¹⁾ *Nippon-ka*.

²⁾ *Tsuru* is also considered as a modification of *te-aru*. — „*Te-aru, te-are' wo tsudzumete, tsuru, tsure'* to *iru*, i. e. contracting *Te-aru* and *te-are*, one says *tsuru, tsure Wagon Suworu* under *Tsuru*

³⁾ *Wa-gun Suworu*, under *Tsu* Vol. 16 p. 1 recto

Iitsū, said; 見^ミ也^ツ, *Mitsū*, seen; 聞^キツ, *Kikitsū*, heard; 思^{オモ}ツ, *ōmōitsū*, thought; 暗^クツ, *Kurōitsū*, become dark.

Examples of the use of these forms.

坐^マ 御^ミ 惡^ニ ○
也^ツ 靈^ニ 給^{タマフ} 此^コ *Kora kegare wo nikunni-tamaru mi-tama ni yorite nari*
上^ウ 而^ニ 者^ハ *masi tsū, this (goddess) has arisen, as an emanation*
成^{ナリ} 穢^{ケガレ} 因^{ヨリ} *from the spirit detesting uncleanness.*

Remark. In the same author, instead of *nari-masitsu* (= has arisen), *nari-maseri*, *nari-maseru nari*, and *nareru nari* alternately occur. (Compare § 80).

Inūru tosi NN. ni toraresi koro, kasiko no fūu-do wo kiki tsu, when, last year inquiry was made of NN. I heard of the manners and customs of that country. — *Kono Kami no mi sudzi simeni sirūsi tsu* or also *sirūseri*, = as to the pedigree of this Kami, one has made mention of (it) below ¹⁾. — *Dasa yosasi tokoro ni yute, Ten-wgu no sono tsūma wo tsukawasi tsuru koto wo kikite, tasūké wo motomento omōrū* ²⁾, when Dasa, going to the place of his destination, heard, that the Emperor had had his wife sent to him, he begun to think of seeking help (for her). —

Fototōgisu ¹ *nōki tsūru kōta wō* ² *nāgamūreba*.

Tādu ōridkenō tsuki zō nokorerū ³⁾.

If I look towards the side, where the cuckoo has called,
Then, there only the moon has remained shining by clear daylight.

Nokorerū fūnaru kevu mo tsiri tsutsu,

Ware mo ukitaru ¹ *yo wo sugusi tsutsu*.

The remaining flower, has been strewed to day (leaf for leaf).

Oh I too have passed the floating time of life (step by step).

Fuzi no takā-ne ni ¹ *yuki vā furi tsutsu*.

On the high top of the Fuzi it has snowed (repeatedly).

Remark. In writing, *tsutsu* is frequently expressed by 乍, a sign used for *Nagāra*, = in the midst of, while (Chapter VIII. III. 2). Probably some identify this *tsutsu*, with the *dzutsu*, = at a time, treated in § 35. p. 145.

¹⁾ *Sudzi*, the object of the transitive *sirūsi*, to mention, is, by inversion, placed before the verb

²⁾ *Nippon-ki*, 14, 12

³⁾ 百人一首 *Hyaku-nin issu*, N^o. 81.

§ 86. SYNOPSIS OF THE INFLECTED FORMS.

	Nondeflecting conjugation.	Deflecting conjugation
ROOT-FORM, declinable.		
	AKE, open.	MI. see.
	YUKI, go.	
Imperative = Vocative	Ake, <i>open.</i>	Yuke, <i>go!</i>
	Ake yo, ..	Yuke yo, ..
	Ake i, ..	Yuke i, ..
	Ake ro, ..	Yuke ro, ..
Terminative	Ake ni, <i>to opening, to open.</i>	Mi ni, <i>to seeing, to see.</i>
		Yuki ni, <i>to going, to go.</i>
Instrumental, Modal (Gerund)	Akete, <i>by opening, opening.</i>	Mite, <i>by seeing, seeing.</i>
		Yukite (Yuite), <i>by going, going.</i>
Isolated	Akete va, { <i>as one</i>	Mite va, { <i>as one</i>
	Akete wa, { <i>opens.</i>	Mite wa, { <i>sees.</i>
		Yukite va, { <i>as one</i>
		Yukite wa, { <i>goes.</i>
Concessive	Akete mó, <i>though one opens.</i>	Mite mó, <i>though one sees.</i>
		Yukite mó, <i>though one goes.</i>
With suffixes definitive of time.	Akete kara, { <i>after the</i>	Mite kara, { <i>after the</i>
	.. yori, { <i>opening.</i>	.. yori, { <i>seeing.</i>
	.. notsi, {	.. notsi, {
Local, isolated	Ake ba (= Ake + ni + va), <i>as one opens.</i>	Yuke ba (= Yuke + ni + va), <i>as one goes.</i>
Concessive	Ake domo (= Ake + ni + tomo), <i>though one opens.</i>	Yuke domo (= Yuke + ni + tomo), <i>though one goes.</i>
INDICATIVE CLOSING-FORM.		
	Aku, <i>one opens.</i>	Miru, <i>one sees.</i>
		Yuku, <i>one goes.</i>
SUBSTANTIVE AND ATTRIBUTIVE FORM.		
	Akeru or Akuru, 1. <i>the opening.</i> 2. <i>opening.</i>	Miru, 1. <i>the seeing.</i> 2. <i>seeing.</i>
	Akeru vá, { <i>the opening,</i>	Miru vá, { <i>the seeing, that</i>
	Akuru vá, { <i>that o. opens.</i>	Yuku vá, { <i>the going, that</i>
	.. mó, <i>though opening.</i>	Miru mó, <i>though seeing.</i>
		Yuku mó, <i>though going.</i>
Terminative	Akuruni, <i>to the opening, to open.</i>	Miruni, <i>to the seeing, to see.</i>
		Yukuni, <i>to the going, to go.</i>
Local, isolated	Akuruni va, <i>on the opening, as one opens.</i>	Miruni va, <i>on the seeing, as one sees.</i>
	Akureba, <i>as one opens.</i>	Mireba, <i>as, or if one sees.</i>

	Nondeflecting conjugation		Deflecting conjugation
Concessive	Akurédómó. <i>though one open.</i>	Mirédómó. <i>though one sec.</i>	Yuku to iédómó. <i>though one goes.</i>
	Akuru tó iédómó. <i>though one opens.</i>	Miru to iédómó. <i>though one sees.</i>	
PRETERIT.			
	Akeki. <i>he opened.</i>	Miki. <i>he saw.</i>	Yukiki. <i>he went.</i>
Attribut and declinable substantive form.	Ake si.	Mi si.	Yuki si. Yuke si.
Continuative.	Akeker) i. u. <i>has opened.</i>	Miker) i. u. <i>has seen.</i>	Yukiker) i. u. <i>has gone.</i>
Future	Akeken. <i>shall have opened.</i>	Miken. <i>shall have seen.</i>	Yuken. <i>shall have gone.</i>
	Aketar) i. u.	Mitar) i. u.	Yukitar) i. u.
	△ Aketa. <i>has opened.</i>	△ Mitata. <i>has seen.</i>	△ Yukita. <i>Yuita. has gone.</i>
FUTURE.			
	Aken mu. <i>(old Jap.)</i>	Mi mu.	Yuka mu.
	Aken. <i>shall open.</i>	Min. <i>shall see.</i>	Yukan. <i>shall go.</i>
	△ Akeo. <i>shall open.</i>	△ Mi u. <i>also Miyoo.</i>	△ Yukao. △ Yukoo.
	Aken to sji. u. <i>to be about to open.</i>	Min to sji. u. <i>to be about to see.</i>	Yukan to sji. u. <i>to be about to go.</i>
	Aken to te. <i>syncope of Aken to sité. being about to open.</i>	Min to te. <i>syncope of Min to site. being about to see.</i>	Yukan to te. <i>syncope of Yukan to site. being about to go.</i>
Conditional.	Akeba (= Aken + ni + va). <i>on being about to open, if one open.</i>		Yukaba (= Yukan + ni + va). <i>on being about to go, if one go.</i>

CAUSATIVE OR FACTIVE VERBS IN **Si** OR **Se**.

§ 87. The causative verbs, which denote a causing to take place or a carrying out of the action. such as our raise (make rise). drench (make drink). are formed by means of the deflecting verb **si**, **su**, future **san** (爲²), = to do. In nondeflecting verbs in **e** or **i** this *si* is suffixed to the root, by which the derivative forms *esi* or *isi* (or sometimes instead of *isi*, **osi** and **usi**) arise, whereas in deflecting verbs their termination *i* at the same time passes into **a** (or some-

times, for vocal harmony, into *o*, see § 76), by which the derivative forms *asi* or *osi* are obtained; e. g. *Yuki*, to go; *Yukási*, make go. *Noki*, to go back; *Nokosi*, to make go back. — The verbs, which have *ori* or *uri* as continuative form (see § 88), have *osi* or *usi* as their causative form. In § 103 *Si*, to do, is treated as a substantive verb.

Sometimes nondeflecting *se*, *suru*, future *sen*, takes the place of *Si*, *u*. *Se* passes for a syncope of *sime*, *uru*, future *en*, 令_レ = have do. See § 88. *Ivase*, have say, *Kikase*, have hear, are at least in the *Monjo sin*, explained by 令_レ言_ハ and 令_レ聽_タ.

The following may serve as examples of the derivation of causative verbs:

1. *Káy)e*, *eru*. 歸_ル, to return, *v. i.*; *Kaycs)i*, *u*, to make turn back, to return.
v. tr. In Yédo: *Kairu*, *Kaisu*.
2. *M)i*, *iru*, 見_ス, to see; *Mis)e*, *eru*, *uru*, to make see, to show.
3. *N)i*, *iru*, 似_ス, to resemble; *Nis)e*, *eru*, *uru*, to make resemble, to imitate.
4. *Yuk)i*, *u*, 行_ク, to go; *Yukas)i*, *u*, to make go.
5. *Ugok)i*, *u*, 動_ク, to move, *v. i.*; *Ugokas)i*, *u*, to move, *v. tr.* to make move.
6. *Nom)i*, *u*, 飲_ム, to drink; *Nomas)i*, *u*, to give drink (*Fitóni mizurwo*, water to somebody).
7. *Yásam)i*, *u*, 休_ム, to rest, *v. i.*; *Yasámás)i*, *u*; also *e*, *uru*, to rest, *v. tr.*; contracted *Yasunz)i*, *u*.
8. *Si*. 去_ル, to go away; *Sas)i*, *u*, 使_フ。差_ス, to make go away, to send, to dispatch (a messenger).
9. *Si*, *u*, 爲_ス, to do; *Sas)e*, *uru*, to make do. *Ne-sase*, to make sleep.
10. *Kudz)i*, *uru*. 崩_ス, to fall, descend. *Kūdás)i*, *u*, to make fall, to precipitate.
Kudóri. 行_ク, go from above to below; a line of Japanese writing. *v. tr.*
11. *Ac)i*, *u*, 合_ス, to unite, *v. i.*; *Acus)e*, *u*; *e*, *uru*, to unite, *v. tr.*
12. *Tob)i*, *u*. 飛_ト, to soar, fly; *Tobus)i*, *u*, to make soar or fly.
13. *Asob)i*, *u*, 遊_ブ, to play, to ramble. *Asobas)i*, *u*, to make ramble, to amuse, to please.
14. *Ni*, to be; *Nar)i*, *u*, to be continually. *Nas)i*, *u*, 成_ス, to make be, to produce.

15. *Nas*i, *u*, to make;
 16. *Nar*i, *u*, 鳴^ナ_ナ, to sound, *c. i.*:
 17. *Ter*i, *u*, 照^テ_テ, shine;
 18. *Dzi*¹⁾, 出^デ, = *idz*i, *u*, to come out of;
 19. *Ni*, 荷^ニ, burden, load. *Nor*i, *u*, to be a burden; to ride, go in a carriage;
 20. *K*i, *uru*, 來^キ, to come;
 21. *Ok*i, *iru*, 起^キ, to get up, to rise;
 22. *Nok*i, *u*, 退^ノ_キ, to go back, to recede, retreat;
 23. *Ots*i, *iru*, *uru*, 落^ツ_キ, to fall;
 24. *Or*i, *uru*, 生^ウ_ル, to wax, grow;
 25. *Or*i, *u* (*O*i, *u*), 負^ウ_ル, to bear (on the back);
 26. *Uru*c*i*, *u*, 潤^ウ_ル, to get moist;
 27. *Or*i, *iru*, 降^ウ_ル, to descend;
 28. *Or*i, *u*, 居^ウ_ル, to dwell;
 29. *Kor*i, *u*, 凝^コ_ル, to clot;
 *Korós*i, *u*, to kill;
 30. *I*, to go away. *Yor*i, *u*, to be going away;
 31. *Tsük*i, *iru*, *uru*, 盡^ツ_キ, to get exhausted or consumed;
 *Nasas*i, *u*, to make produce.
 *Narás*i, *u*, to make sound.
 *Terás*i, *u*, to make shine, to illuminate.
 *Das*i, *u*, or *idas*i, *u*, to make go out off. — *Fune wo ndásu*, to make a ship start.
 *Nos*e, *uru*, 乗^ノ_ル, to make ride, to carry, to convey.
 *Kos*i, *u*, to make come.
 *Okós*i, *u*, to raise.
 *Nokós*i, *u*, to make go back; 遺^ノ_ス, to leave behind.
 *Otós*i, *u*, to make fall, to fell.
 *Orós*i, *u*, 生^ウ_ル育^ユ, to make wax or grow.
 *Orós*e, *uru*, or (*Ós*)_e, *uru*, 仰^ウ_ル, *ohsol.* オソヤ, to burden; a charge.
 *Ururos*i, *u*, to moisten, quicken.
 *Orós*i, *u*, 下^ウ_ス, to make descend (*ika-rúco*, to throw out the anchor).
 *Orós*i, *u*, 爲^ウ_ス居^ユ, to make dwell.
 *Korós*i, *u*, to make clot; to kill. 殺^コ_ス.
 *Korósús*i, *u*, to make kill.
 *Yós*e, *uru*, 寄^ヨ_ス, to make go away, to send.
 *Tsükús*i, *u*, 悉^ツ_ス, to exhaust, to consume.

Remark. If we do not, as Japanese etymologists ²⁾, reduce *Nasu* (= to cause

¹⁾ The root *デ* is preserved in the family name 日出^デ山^{ヤマ}, *Fi zi yama*, = sunrise mountain. The change of *デ* into *ジ* is very common

²⁾ *Wagon Sizora*, under *Nas*.

to be, to give existence to anything) to *Na* (名^ナ), = name, but derive it from *Ni*, = to be, the soundness of such a derivation is pleaded for, not only by the analogy of the Latin factivum *facio*, which comes from *pio*, or the Sanscrit *bhū-
vayāni* derived from *bhū*, to be; but the Japanese causative verbs themselves concur in supporting it. Thus we are of opinion also, that *Asobasi* (= to please) is a causative form, whereas the Japanese philologists ¹⁾ see in it a contraction of *Asobi* + *masi* (遊^{アソビ} 坐^{マシ}), = to be pleasing oneself; an opinion with which we could agree, if the passive form *Asobasare*, = be pleased, an ordinary expression of politeness, did not make us suppose a causative *Asobasi* (= to please), as a logical necessity.

The causative verbs derived from intransitive verbs have the object, which is made active, in the accusative before them. *Tsuki wa siro wo terasu*, the moon makes the castle shine, enlightens it.

Examples of the use of the forms.

Tsitsi kore wo nasi, ko kore wo nōbu ²⁾, the father originates it, the son continues it. — *Kimi taku wo tobāsū*, the prince lets the falcon fly. — *Is-seki wo motte kore wo tsukuri nasi-tūri*, one has made this out of one stone. — *Tomu wa ōku wo ūrōsi, tōkū wa mi wo ūrōsū* ³⁾, riches moisten (quicken) the house, virtue, the person. — *Zin-siya wa sui wo mōtte mi wo ōkōsi, fu-zin-siya wa mi wo motte sai wo ōkōsū* ⁴⁾, the humane man uses his fortune to exalt himself, the inhumane man his person to push his fortune higher. — *Midare, sidzumarazaru wo yasūnzi otōsu*, he quiets and subdues those, who behave disorderly and unquietly. — *Seki-si wo yasūnzūru ga gotōsi* ⁵⁾, it is as if one quieted a suckling. — *Kimi ni tsukāyuru toki wa sūnarātsi inōtsi wō tsūkūsu*, when (I my) prince serve, then it is with all my life. — *Kotoba wo tsūkūsu*, to exhaust his language, i. e. say all that is to be said. —

其^{ソノ} 盡^{ツクス} 不^レ 得^ズ *Sono kotoba wo tsūkūsu koto wo ēzu* (pron. *édzu*) ⁶⁾, he does not get (he does not succeed in) exhausting his reasonings.

¹⁾ *Wagon Suwori*, under *Asobasu Yamato Kotoba*, II. 42, 1

²⁾ *Tschung yung* 13

³⁾ *Dau Gaku* VI 2.

⁴⁾ *Dau Gaku* X 20

⁵⁾ *Ibid* IX 2

⁶⁾ *Ibid* IV. 1

CAUSATIVE VERBS IN *Sime*.(下^ケ知^チス^スル^ル言^{コト}フ^フ, *Gi-dzi-suru kotoba*.)

§ 88. The causative verbs in *sime* denote that an order, or in a less commanding tone, inducement is given to do an action or realise a condition. They are formed according to the same rule as the causative verbs in *si*, i. e. the causative *si* or *se* is superseded by the verb *Sim*o, u, uru, ureba, gerund *Simete* (contracted *site*), future *Simen*, to charge. 令^シス^ス. 令^シス^ス.

Ake, to open;*Ake-sime*, to make open.*Tairage*u, uru, to subdue;*Tairage-sime*, to order to subdue, to make subdue.

...s)e, uru, do (termination of verbalized Chinese words);

...se-sime, to charge to do, contrive that one does, have done.

*Nasasi*u, u, to have made;*Nosa-sime*, to order one to have made.*Yē-sasi*u, u, to cause to get;*Yē-sasime*, to contrive to have gotten.*Arī*, there is;*Arō-sime*, to order that there be.*Nokari*, there is not;*Nakard-sime*, to order that there be not.*Mītsūri*, wait upon, to worship;*Mītsuri-sime*, to order to worship.

When *Sime* unites with the causative verbs in *si* a syncope takes place: from *Karōsi* + *sime* comes *Karōsime*, to have sent back: from *Yukāsi* + *sime*, *Yukā-sime*, to order to let (him) go.

Examples of the use of the forms.

Kuni wo tairage-simū, he orders the country to be subdued. — *Tsūkari wo kave-simu*, he orders the ambassador to be sent back. — *Kava-kami kore wo mite, tsūkūski onna nari to omōri, tādzasārete is-syuku* (一^ツ宿^シセ^セ) *se-simu*, Kava-kami, seeing him, he thinks that he is a beautiful maiden, leads him by the hand, and charges him to stay the night. — *Yase-ki wo niakāni sei-ten-* (成^セ長^チ) *se-simén to te, koyōsi wo tsūyōku-su bikarāzu*, to make lean trees grow quickly, one may not manure too strongly.

達^{タツ}身^ミ欲^{ヨク}
 他^タ者^サ達^{タツ}
 人^{ニン}先^ゼ令^シ已^レ

*Onōregi mi wo tassento hessārēbā**Mūdzu to-nin wo tasse-sime yū.*

Will you advance yourselves.

First let others help themselves forward.

Fitô ni yeki (益) *ard-simûrû wô sen-itsi* (專一) *tô su*, to manage that there be much advantage for others. I consider the only object. — *Kâcanôki wo kiru koto nâkârô-sime*, order that the chopping of mulberry-trees do not take place! — *Kami wo mâtsumi*, to worship a Kami; *Kami wo mâtsumûrô-simu*, he gives order to worship the Kami. — *Tori i, u*, to take; *Torô-sime*, to have it taken. — *Sore takara kari ni motsuite, tori wô torô-simuru tori nari*, the falcon is a bird, that is used for the chase, and (by which) people have birds caught. — *Fakâri*, to consider; *Fâkarô-sime*, to charge to consider. — *Kâmadoso wo utsu koto wo fukuru-sime* ¹⁾ *tamavu*, the Emperor has it taken into consideration to beat the (hostile) Kumâoso.

Ni, to be; *Nas)i, u*, to make be: to produce; *Nasâsi*, make produce; *Nasô-sime*, charge to have made. He, who orders, charges a second person to have something done by a third. That then is the reason, why *Nasâsime* plays so important a part in the courtly style; it is the same as if it were said that a prince gives order, to take measures that something be done. — *Kâkutei wo nasâsimeri tô ari*, it is (said) that the Emperor N. has given order, that the wrestling games be held. — *Tsurugi wo sadzâkete, Ten-kuwu wo korosâsimen tô su*, handing him a sword, he will have the Emperor murdered.

Remark 1. The object, which precedes the verb in *sime* in the Accusative. Dative or Local, is, as appears from the examples quoted, the object of the action ordered, not the person who is ordered. If the latter is admitted into the sentence then the old style allows him, as a remote definition, to precede in the Accusative, e. g. *Sukune wo fakûrû koto wo okonardsimâ*, (the prince) orders Sukune to hold council. The new style uses the turn of phrase: „by ordering Sukune he has council held,” and supersedes *simete* (ordering) by the syncopated form *sité*; thus *Sukune wo sité* (= *simete*) *fukaru-koto wo okonardsimu*. — *Ten-kuwu Nunaki Irifune wô sité N.N. kumi wo mâtsumûrôsimu*, the Emperor charges the Lady Nunaki and has the god N.N. solemnly whorshipped.

祭^{マツル} 之^ノ 人^{ヒト} 使^シ 天^{テン} 下^カ
 上^{ウヘ} 祀^{ヒツ} = 人^{ヒト} 使^シ 天^{テン} 下^カ
 中^{ナカ} 承^{ツク} 天^{テン} 下^カ
Ten-ka no jitô wo siti . . sui-si ni tsukuru mâtsumûrôsimu ²⁾, the people of the realm are let pay their respects at the feasts.

¹⁾ Not *fakarsime*, as in the original state

²⁾ *Tschung-yung*. XVI

害ガイ並ナラビ至イタル 爲ヲサス國クニ家カ蓄サイ 小コ人シテ之ノ使シムレハ

Seu-zin wò sité, koku-ka wo osàmé-simûrebá, sai-kui nûrabi itárû ¹⁾, if one let a man of mean character govern the country and people, calamity and misfortune rise to the top.

Tsôo zu (長壽) no moto-wi wo yu-sasimen tamé, to manage that one gets the foundation of a long life. — *N... wo tsukarasite Idzûmono Ôho-yâsîro ní osâmâru tokôrono kan-takôra wo tadasâsimâ*, (the Emperor) sends N... and lets the Kami-treasure be inspected, which is kept in the Great chapel of Idzumo. — *Tamîni takuresi uyuru koto wo osivésimu*, he (the Emperor Shin-nung) lets the people be taught ploughing and planting.

Remark 2. *Site*, = *simite*, is also superseded by *mei-zite* (命ヲジテ) or *rei-site* (令ヲシテ), = giving order to..., with a precedent Dative. — *M. to iyu Dai-siyau-ni mîi-zité N... wo útâsimu*, giving order to the general named M.. he lets N.. be beaten (battle be given him). — 庶民ニ令ヲシテカビユヲカハシメタマフ, (the prince) giving order to the people, lets silkworms be bred.

THE PASSIVE FORM.

§ 89. The Japanese language expresses the idea of „to be rewarded” by an active form, which answers to „get reward” and by means of the nondeflecting verb *e* (得^エ, = to get, appropriate) forms derivative verbs, which signify the appropriating of an action coming from without. The Japanese passive verbs, thus, in nature and form, are derivative active verbs; therefore mention can be made only of the manner in which they are derived, but, by no means of passive forms of inflection, for *e* follows the nondeflecting conjugation.

According to their derivation the passive verbs are arranged in three classes:

I. 1. All deflecting transitive verbs in *i* can become passive, when their verbal element *i* is superseded by *e*, *u*, *eru*, *uru*, *e*. g.:

Yaki, ヤキ, to burn; *trans.*

Yaké, ヤケ, to be burned, to burn oneself.

Kiki, キキ, to hear;

Kiké, キケ, to be heard, to sound.

Saki, サキ, to tear;

Saké, サケ, to be torn.

¹⁾ *Das Gaku* X. 23.

<i>Yomi</i> , ヨミ, to read;	<i>Yome</i> , ヨメ, to be read.
<i>Uní</i> , ウニ, to bear, bring forth;	<i>Ume</i> , ウメ, to be produced or born.
<i>Ari</i> , アリ, to exist;	<i>Are</i> , アレ, to become.
<i>Nari</i> , ナリ, to be;	<i>Nare</i> , ナレ, to become.
<i>Ori</i> , オリ, to break, <i>v. tr.</i>	<i>Ore</i> , オレ, to break, <i>intr.</i>
<i>Uri</i> , ウリ, to sell;	<i>Ure</i> , ウレ, to be sold, to be for sale.
<i>Tsüküri</i> , ツクリ, to make;	<i>Tsüküre</i> , ツクレ, to be made.

2. The nondeflecting transitive verbs in *i*, chiefly monosyllabic, attach *e* to their root-vowel, either with or, according to the dialect of Yédo, without interposition of the *y*. The writing has *エ*, *ユ*, *ヱル*, *ユル*; forms, which are frequently confounded with *ヘ*, *ヘル*, *フル*.

<i>Mi</i> , ミ (<i>Mirä</i> , <i>Mité</i>), to see.	<i>Miye</i> , ミエ (<i>Miyu</i> , ミユ; <i>Miyürä</i> , ミユル; <i>Miyéte</i> , ミエテ; <i>Miyétari</i> ; or <i>Mi</i> e, <i>u</i> , <i>uru</i> , <i>ete</i> , <i>etari</i>), become visible, appear.
<i>I</i> , イ (<i>iru</i> , イル; <i>ite</i> , イテ), to shoot.	<i>Iye</i> , イエ (<i>Iyu</i> , イユ; <i>Iyuru</i> , イユル; <i>Iyete</i> , イエテ), to get a shot, be shot. Thence <i>Iyu-sisi</i> , a shot stag.
<i>Ni</i> , ニ (<i>Niru</i> , ニル), to boil; <i>trans.</i> — <i>Tsya wo niru</i> , boil tea.	<i>Niye</i> , ニエ (<i>Niyu</i> , ニユ; <i>Niyeru</i> , ニユル; <i>Niyüru</i> , ニユル; <i>Niyete</i> , ニエテ), boil; <i>intr.</i> — <i>Niye-yü</i> , boiling water.

Remark. If a nondeflecting verb followed by the verb *e* (= to get) remains in its radical form in *i*, the *e* retains its inherent signification of get: it is equivalent, however, to the expression: get something done. i. e. the being able to realize: thus *Mairi-yenu* (or in the spoken language *Mairi-yemasenü* 行_い得_えマセヌ_ヌ)¹⁾, I cannot come.

II. Some deflecting verbs in *i* have *äye* or *öye* for their passive form, being the verb *e* suffixed to the root in *i*, after the *i*, by strengthening has become *a* or, on account of vocal harmony, has become *o*. This form comes from the old Japanese, and is considered particularly elegant.

¹⁾ *Shopping-Dialogues*, page 17

Iri, イリ, to say; to be called; *Icáye*, イハエ, or *Icæ*, to be said or named. 所謂.

Siri, シリ, to know: *Síráye* ¹⁾, シラエ, to become or be known. 所知.

Ari, アリ, to exist: *Aráye*, アラエ, to become existing. 所有.

Kiki, キキ, to hear: *Kikóye*, キコエ, to be object of hearing. 所聞.

Thence *Koy'*, the sound, voice.

Omóri, オモヒ (*ómóhi*), to think: *Omóroyé*, オモホエ (*omóoyé*), to be thought of or cogitable. 所思.

Inflection, regular: *Kikoye*, *u*, *uru*, etc., *etari* etc., *eba*, future *uran* (= *uru* + *aran*), thus *Kikoyuran*, to avoid *Kikoyen*, which too much resembles the negative *Kikoyenü*, not to be heard. — *Kikóyeken* (所聞臬矣), it will have become loud.

Remark. The substantive forms *Icáyurü*, *Síráyurü*, *Kikáyurü*, *Omóoyurü* mean that which has been said, called, heard, thought, *Aráyurü*, that which has gotten existence, that which appears, and exists. Used attributively, they are equivalent to our passive participle of the past time. *Síráyeru mono* is, what has been brought to knowledge. — *Kono mi fásirano kami vá idáyurü* *Save no kami nári*, these three Kamis are the so called Leading-gods. — *Ano tera no kane ga kokomade kikóyu* (in the spoken language *kikóye-másü*), the bell of that temple is to be heard here. — *Aráyuru mono, fátó, Hotóke*, the things, people, Buddhas that exist, = all the things, people etc.

The forms quoted, *Iráyurü*, *Síráyurü*, *Aráyurü* agree perfectly with the Chinese expressions: 所謂 *Sò wéi*, 所知 *Sò tsi*, 所有 *Sò yéu*.

III. The most usual derivation of passive verbs is effected by means of the nondeflecting verb *Ar*je, *u*, *eru*, *uru*, etc etc., = to become, which is suffixed to the substantive form of a transitive verb, by which its weak termination *u* is elided; thus:

Ake, to open; *Akérá*, opening; passive *Akérá* + *áre* = *Akéráre*, to be opened.

Mi, to see; *Mírü*, seeing; .. *Mírü* + *áre* = *Míräre*, to be seen.

Fiki, to draw; *Fikü*, drawing; .. *Fikü* + *áre* = *Fikäre*, to be drawn.

¹⁾ The etymological dictionary *Wagon Siwore*, vol 37 p 2 recto splits *sraye* into *si* and *raye*, declares *raye* as a lengthening of *re*, and *sraye* as a lengthening of *sire*. What the lengthening means, the author does not say

According to this rule the passive verbs following are formed.

Nondeflecting.

<i>Ag)e, eru</i> , to hoist, raise, lift:	<i>Aqerar)e, u, uru</i> etc., to be hoisted.
<i>Wak)e, eru</i> , to share;	<i>Wakerar)e, u</i> , to be shared.
<i>Tat)e, eru</i> , to erect:	<i>Taterar)e, u</i> , to be erected.
<i>At)e, eru</i> , to touch, hit:	<i>Aterar)e, u</i> , to be touched.
<i>Sadam)e, eru</i> , to define:	<i>Sadamerar)e, u</i> , to be defined.
<i>Sim)e, eru</i> , to charge, to let;	<i>Simerar)e, u</i> , to be charged.
<i>Ir)e, eru</i> , to receive;	<i>Irerar)e, u</i> , to be received.
<i>I, Iru</i> , to shoot:	<i>Irar)e, u</i> , to be shot.

Deflecting.

<i>I, u</i> , verbal element, to be:	<i>Ar)e, u, uru</i> , to get existence, to become.
<i>N)i, u</i> , to be:	<i>Nar)e, u</i> , to become.
<i>Nag)i, u</i> , to throw anything forward at its full length. — <i>Kāsó wo nugu</i> , to mow grass.	<i>Nagur)e, u</i> , to stream. <i>Kaca, jata na-</i> <i>gáru</i> , the river, the banner streams.
<i>Nuk)i, u</i> , to draw out:	<i>Nukar)e, u</i> , to be drawn out.
<i>Kog)i, u</i> , to burn, scorch:	<i>Kogar)e, u</i> , to be burnt.
<i>Nas)i, u</i> , to cause to be, to produce:	<i>Nasar)e, u</i> , to be produced.
<i>Idás)i, or Das)i, u</i> , to bring to light, produce;	<i>Idasar)e, u</i> , to be produced.
<i>Kúdás)i, u</i> , to drop; <i>trans.</i> to let fall:	<i>Kudasar)e, u</i> , to be dropped, to descend.
<i>Os)i, u</i> , to press:	<i>Osar)e, u</i> , to be pressed.
<i>Korós)i, u</i> , to cause to clot; to kill:	<i>Korosar)e, u</i> , to be killed.
<i>Wátás)i, u</i> , to set over; <i>trans.</i>	<i>Watasar)e, u</i> , to be set over.
<i>Fanas)i, u</i> , to loosen; <i>trans.</i>	<i>Fanasar)e, u</i> , to be loosened.
<i>Otos)i, u</i> , to make fall; to fell;	<i>Otosar)e, u</i> , to be felled.
<i>Fanats)i (tsi = ti), u</i> , to loosen:	<i>Fanatár)e, u</i> , to be loosened; to be banished.
<i>Uts)i, u</i> , to beat;	<i>Utár)e, u</i> , to be beaten.
<i>Mots)i, u</i> , to catch hold of;	<i>Motár)e, u</i> , to be held.
<i>Ir)i, u (Ii, Iu)</i> , to say; to be called:	<i>Irár)e, u</i> , to be called.
<i>Or)i, u</i> , to pursue;	<i>Orár)e, u</i> , to be pursued.
<i>Kár)i, u (Kai, Kqu)</i> , to change, barter;	<i>Kovár)e, u</i> , to be or may be changed.

<i>Kūr)i</i> , <i>u</i> , to eat;	<i>Kūvár)e</i> , <i>u</i> , to be eaten, to be eatable.
<i>Uśinár)i</i> , <i>u</i> , to lose;	<i>Uśinárár)e</i> , <i>u</i> , to be lost.
<i>Okónár)i</i> , <i>u</i> , to act, treat, perform. commit;	<i>Okónárár)e</i> , <i>u</i> , to be treated, performed or committed.
<i>Yob)i</i> , <i>u</i> , to call;	<i>Yobar)e</i> , <i>u</i> , to be called.
<i>Musub)i</i> , <i>u</i> , to knot, to tie;	<i>Musubúr)e</i> , <i>u</i> , to be tied, to be knotted together.
<i>Yom)i</i> , <i>u</i> , to read;	<i>Yomár)e</i> , <i>u</i> , to be read.
<i>Um)i</i> , <i>u</i> , to bear;	<i>Umár)e</i> , <i>u</i> , to be born.
<i>Nom)i</i> , <i>u</i> , to drink;	<i>Nomár)e</i> , <i>u</i> , to be drunk, to be drinkable.
<i>Ur)i</i> , <i>u</i> , to sell;	<i>Urár)e</i> , <i>u</i> , to be sold, to be for sale.
<i>Kir)i</i> , <i>u</i> , to chop, to cut;	<i>Kirár)e</i> , <i>u</i> , to be cut.
<i>Sir)i</i> , <i>u</i> , to know;	<i>Sirár)e</i> , <i>u</i> , to be known.

Remark 1. Has the Japanese passive verb a potential force? Implicit, yes, but not explicit! Just as our expression: „vegetables that are eaten,” includes the idea, that they are eatable, so the Japanese verb, especially its attributive form, may, in the idea of the speaker, have a potential force, and *Kuvareru imo*, = a turnip being eaten, may mean that it is an eatable one. Compare the Sanscrit *Amitāb'a*, = *immensa vita*, unmeasured and unmeasurable life.

Thus when the proposition: „Cloths imported from foreign countries, can be sold cheaper than those made in Japan” ¹⁾, translated into the Japanese spoken language is: *Nippon de ts'kuremas'ta tom-mono yori, gai-koku kara watarimas'tu tam-mono wa yasuku uráre-mas' 2)*, it declares, that cloths, which have come from foreign countries, are sold cheaper, than cloths which are made in Japan, and the Japanese text has a fact in view, that includes the possibility, whereas the English „can be sold” speaks of the possibility merely. „Not understanding any thing” the Japanese says: *Wakári-masénü*, = I don't understand it: not being able to understand it, he says *Wakári deki-masénü*.

Remark 2. The language of courtesy, which gives to the predicate verb the passive form, although logic requires the active (in treating the forms of courtesy,

¹⁾ R. BROWN, *Colloquial Japanese*, p. 8 N^o 60

²⁾ Why not rather. *Gai-koku kara watarimas'ta tam-mono wa Nippon de ts'kure mas'tu tam-mono yori yasuku uráre-mas'.*

we shall discuss this question further), gives a passive form to intransitive verbs also. Verbs of that character resemble the Greek Middle voice, or even the Latin Deponent Verbs: names, however, with which we shall not embarrass the Japanese.

To the passive verbs derived from intransitive verbs belong, e. g.:

I, iri, iru (居^ル), to dwell, stay; passive *Irar*e, *uru*.

*Mair*i, *u* (参^ル), to enter; *Mairar*e.

*Aruk*i, *u* (歩^ル行^ク), to step; *Arukar*e.

*Ner*i, *u* (寝^ル), to sleep; *Nerar*e.

*Wak*i, *u* (分^ル), to become divided; *Wakar*e, *uru*, to be divided.

Remark 3. Our method of deriving the passive form, first made known in 1857, and afterwards (1863) adopted by Mr. R. BROWN, does not agree with the original Japanese method, according to which for ages a verb *Iraruru* (i. e. *Irar*e, *u, uru*), has been imagined and been inserted in the dictionaries of the country, as equivalent to the Chinese verb 被 *p'ei*.

ON THE GOVERNMENT OF THE PASSIVE VERB.

§ 90. 1. The object, which suffers an action, is subject (Nominative), and the verb passive, its predicate, e. g. *Mizu ōgokasáru*, the water is brought into motion.

2. The verb passive is considered impersonal and the object undergoing the action, remains as object to the action, in the Accusative, thus *Mizu wo ōgokasáru*.

3. The verb passive stands in its substantive form and has its complement, as a genitive, before it: *Mizu no ōgokasáru*, the becoming moved (the movement) of the water, or even that of the water, which is moved, which gets movement.

4. The object, from which the action proceeds, precedes as complement, characterized by the termination *ni*, or by *...no táme ni*, = in behalf of, for the sake of....

5. The definition of the material, from which any thing derives its existence or origin, assumes the genitive or even the ablative form in *yori* or *kara*.

Examples of the use of the passive forms.

Mizu wa fígásíyē nagáru, the river flows eastwards. — *Sónó nē de wá uré-*

masenü, for this price it is not sold ¹⁾. — *Watakusi kono sumi wo sono nédán de wá üri mas'nú*, I do not sell these goods for that price. — *Kárikó ümóre-tari*, the silkworm is hatched. — *Umáretaru* or *ümoresi kariko*, silkworms hatched. — *Sirusaretaru mono*, things made known. — *Kono mitsi sakún ni okonávaréru tó miyétári*, it seems that this way is much practised; *Okono)ri*, vulg. *i*, to practise; exercise; *Mi*, *miru*, to see; *Miye*, to appear, seem. — *Wü-zí ra idoki torite, monukaretari*, the prince is taken into the arms and saved (from the fire). *Manuk)i*, *u*, to draw out. — *Asógáro asu ni umárete yube ni sísu*, = the morning-face (the flower of the winds) is born in the morning and dies in the evening. — *Umáre* from *amí*, to bear. — *Fító wo moto-kuniye tsukávasaru*, = the man is sent to his own country. — *Miko wo tsukávasaru besi to satu ari*, it is reported that the prince will be sent. — *Zígun mon (城門) wo seme yaburáru tóki*, *tou-siya (刀車) nite fáságu nari*, when the gate of a castle is broken by assault, it is shut by means of a scythed chariot. *Yaburi*, *u*, to break. — *Mukási va taku wo magi ni ságsaresi to nari*, it is a fact, that formerly the falcon trained to sport was made perch on the right hand. *Su)e. uru*, to roost; *Su)s)i*, *u*, to make roost; *Su)sar)e*, *u*, to be set up, placed high. — *Togu-nin no kubi wo kuru*, to cut a criminal's throat; *Kubi wo kiraretaru* (or *kirareta*) *mono*, one whose throat is cut.

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Akü-fuu ni funatarete tsóku-gun-si-taru yosiwo tsin-fúo-zu, the report has been spread, that (the ship) has been set adrift by an ill wind and driven on shore. *Fúnatsi*, set free.

Fító ni tasinameraru, he is vexed by others, (爲 = 人 所 困), = *Fító ni nan-gi wo serúru*, = difficulty is caused by others. — *Ten-wu ni korosáru*, he is killed by the emperor. — *Inu ni kamaretáru fitó*, a person bitten by a dog; *Kam)i*, *u*, to bite. — *Kazéni oréru take no ko*, a young bamboo cane, which is, or can be, broken by the wind. — *Kore ni yótte ... ji-you ni idzá. Mata jiyaku-siygu ni yadowarete, ta-súki, kúsá-kari, ine-karite, do-min no mono ni ari onazi*, therefore (the Bonzes of Corea) go out at day-wages. And while they, hired by any one, plough the fields, mow grass, cut rice, they assimilate themselves to the husbandmen. *Yadow)i*, *u*, to hire. — *Fato va taku ni ovaráte Syak'-son no fudokúro*

¹⁾ *Shopping-Dialogues*, page 4.

ni tobi-irinā, the dove pursued by the falcon, flew into S'akya's lap. *Oe)i*, *u*, to pursue. — *Mimana tsuini Sinra no tamēni forobosōru*, the state of Mimana is at last demolished on behalf of (= by and for) Sinra. *Forob)i*, *u*, to perish; *Forobos)i*, *u*, to demolish. — *Fono tamēni yakarete sinu*, burnt by the fire, he dies. 爲火所灼死. *Yak)i*, *u*, *trans.* to burn. —

途 爲^{タスニ}云^ニ *Kono fitō kanarazu oni no tamēni madovasarento iwaku*, it is said that, that man will certainly be misled by the devil.
 惑 魅 是 *Madov)i*, *u*, to err, to wander; *Madovás)i*, *u*, to make err;
 鬼, 人 *Madovasar)e*, *u*, to be brought so far, that one errs or wanders.
 所 必 *trans.* —

Sivo-nawo no kori nariru sima, an island caused by the clotting of sea-foam. — *Koru Fino-kami no tsino naruru nari*, this (spirit) is produced out of the blood of the Fire-god.

THE NEGATIVE FORM OF THE JAPANESE VERB.

§ 91. I. Theory of the Derivation.

In the negative sentence, the Japanese language attaches the negative to the predicate word. It denies that an action or state exists; but it does not deny the existence of the subject or object, while the action or state, in which both are concerned, is existing as positive, as in: „no one comes; he hears nothing.” Therefore it unites the negative element, *n*, with the verbal element *i* or *si* (see § 98 and 103) and thereby gets the forms *n + i = NI* and *n + si = ZI*, 止^ジ, pronounced as *ndzi* or *dzi*; two root-forms, of which the former is proper to the spoken, the latter to the written language.

These terminations, in nondeflecting affirmative verbs, are immediately added to the root (*Ake-zi*, アケ^ジ, *Mi-zi*, ミ^ジ), whereas in deflecting ones in *i*, this *i* at once mutates into *a* (*Yuki*, to go, *Yukázi*, 不^レ往^カ止^ジ, not to go). *Ni* and *zi* follow the deflecting conjugation, while the closing form *ず* *nu* and *ず* *zu*, at once serve for the substantive and the attributive form. The *Nigori*-mark, so necessary to distinguish *ユカス* from *ユクス* (to make go), is frequently omitted ¹⁾.

¹⁾ For instance, in the official publication of the Treaties concluded with Foreign powers.

The root-form *ni*, which we are obliged to adopt as the basis of the negative conjugation, is not in use and, in poetry, appears to be superseded by *ne*.

EXAMPLES OF THE FORMATION OF NEGATIVE VERBS.

Affirmative.	Negative.	
	Written	Spoken.
Ak(e), <i>uru</i> , to open.	Akez(i), u. アケ)ジ, ズ.	[Akéni], Akénu. アケヌ.
M(ji), <i>iru</i> , to see.	Miz(ji), u. ミ)ジ, ズ.	Minu, ミヌ.
Muku(n), <i>yu, yuru</i> (<i>nond. fl.</i>), to require.	Mukuniz(ji), u. ムクイ)ジ, ズ. not to require.	Mukuinu. ムクイヌ.
Yuk(ji), <i>u</i> , to go.	Yukáz(ji), u. ユカ)ジ, ズ.	Yukánu, ユカヌ.
Sik(ji), <i>u</i> , so to be.	Sikáz(ji), u. シカ)ジ, ス ¹⁾ .	
Nas(ji), <i>u</i> , to cause to be.	Nasáz(ji), u. ナサ)ジ, ズ.	Nasánu, ナサヌ.
Tats(ji), <i>u</i> , to arise.	Tatáz(ji), u. タ)ジ, ズ.	Tatánu, タヌ.
Av(ji), <i>u</i> , to meet.	Aváz(ji), u. アハ)ジ, ズ.	Avánu, アハヌ.
Sorov(ji), <i>u</i> , become equal.	Sorováz(ji), u. ソロハ)ジ, ズ.	Sorovánu, ソロハヌ.
Soorav(ji), <i>u</i> , to serve.	Sooraváz(ji), u. サウラハ)ジ, ズ.	Sooravánu, サウラハヌ.
△ Sorjai, o, „		Soravánu, ソラハヌ.
Nukum(ji), <i>u</i> , to warm, <i>c. i.</i>	Nukumáz(ji), u. スクマ)ジ, ズ.	Nukumánu, スクマヌ.
Nukum(e), <i>uru</i> , to warm, <i>v. tr.</i>	Nukumez(ji), u. スクメ)ジ, ズ.	Nukumenu, スクメヌ.
Ar(ji), <i>u</i> , to exist, be.	Aráz(ji), u. アラ)ジ, ズ.	Aránu, アラヌ.

In the same manner, every affirmative verb, whether it be active or passive, may assume the negative form; there are, however, a few verbs which depart from the general rule of derivation, to wit:

<i>Ki</i> , <i>Kuru</i> (<i>nondetl.</i>), to come;	<i>Kónu</i> , at Yédo <i>Kónu</i> , not to come.
<i>Dek(ji), iru</i> (<i>nondetl.</i>), to be achieved:	<i>Dekinü</i> , vulg. <i>Dekénü</i> .
<i>Mits(i), uru</i> (<i>nondetl.</i>), to be filled:	<i>Miténü</i> (for <i>Mitsínü</i>), not to be filled.
<i>Más(i), u</i> (not <i>Mas</i>)e, <i>uru</i>), to be:	<i>Masénu</i> , not to be; — thus also:
<i>Mi-mas(ji), u</i> , to be seeing, to see:	<i>Mi-musénü</i> , not to see.

¹⁾ 不_レジ 若_レ。

II. INFLECTION OF THE NEGATIVE VERBS.

Synopsis of the negative forms of inflection, compared with the affirmative.

YUK)i, -u (deflecting), go; YUKAZ)i, -u, not to go.

	Affirmative.	Negative.	
	YUK)	Written.	Spoken
	YUK)	YUKA)	YUKA)
Root-form.	-i, <i>go</i> .	-zi, ヌカヰ, <i>not to go</i> .	-ni, -ne.
Gerund . . .	-ite, <i>going</i> .	-zite, <i>not going</i> .	-nite, not used
by elision . .	Yuite.	Yukaide, ヌカイテ	Yukaide. (*)
Closing-form.	-u, <i>goes</i> .	-zu, ヌカヰ, <i>goes not</i> .	-nu, ヌカヌ.
Subst. and attr	-u, <i>the going</i> .	-zu.	-nu.
Subst., isolated	-uwa, △ -uwa.	-zuwa, △ -zuwa.	
„ declined	-uni, -univa, <i>on going, in order to go</i> .	-zuni, -zuniva, -zunba, <i>on not going, for not going</i> .	
Gerund . . .	-ute, <i>by going</i> .	-zunde, ヌカヰンテ, ユカヰテ, <i>contr. from</i> <i>Yukade, by not going</i> .	-nude, ヌカヌテ. -nde, ヌカンテ (+). Yukade, ヌカテ.
		-zunite, <i>by not going</i> .	-nuni óitewá, <i>on not going</i> .
		-zu-site.	-neba, ヌカ子バ.
Causal- and modal-form.	-eba, <i>as one goes</i> .	-zeba, ヌカゼバ, <i>as one goes not</i> .	
Concessive . .	-u tomó, <i>also the going</i> .	-zu mó, -zu tomo.	
	-é-domó, <i>though one goes</i> .		-né-domó, <i>also</i> Yukádemó.
	-u to íédomo.	-zu to íédomo.	-nu to íédomo.
Suppositive form.	-ábá, <i>contract. from</i> <i>-an ní va, if one goes</i> .	-zumba. -zunba, ヌカヰンバ, <i>contr. from</i> <i>-zu ní va, if one goes not</i> .	-ndevá, ヌカンデハ, Yukadevá, ヌカテハ. -nu naraba (Yédo).

(*) *Akezite* and *Mizite*, derived from the nondeflecting *Ake* and *Mi*, likewise, in the dialect of Miyako, pass into *Akéide*, アケイテ, not opening, and *Mi ide*, ミイデ, not seeing.

(+) Just so

Omoranu + *te* (不思而) passes into オモハテ, *ómoráde*, pr. *ómórándé*, not thinking.

Aránu + *te* (弗而) „ „ アラテ, *Aráde*, pron. *Arande*, not existing.

Sa (= *sika*) *ranu* + *te* (不然而) „ サラテ, *Saráde*, pron. *Sarande*, not being as...

<i>Toránu + te</i>	passes into トラデ, <i>Tóráde</i> , pron. <i>Tórānde</i> , not taking.
<i>Senu + te</i> (不爲而) „ „ セテ, <i>Sede</i> , pron. <i>Se-nde</i> , not doing.	
<i>Omoyóenu + te</i> „ „ オモエテ, <i>Omóyóede</i> , pron. <i>omóyóēnde</i> , not being thought.	

CONTINUATIVE FORMS OF THE NEGATIVE VERB.

§ 92. 1. The written language supersedes the termination *zi* by *zar)i*, *u*, which is considered a fusion of *zu + ari*.

<i>Akezi</i> , not to open,	becomes <i>Akezári</i> , アケサリ, not to be opening.
<i>Mizi</i> , not to see.	„ <i>Mizári</i> , ミサリ, not to be seeing.
<i>Yukázi</i> , not to go,	„ <i>Yukazári</i> , ユカサリ, not to be going.
<i>Masázi</i> , not to excel.	„ <i>Masazári</i> , マササリ, not to be the better.
<i>Sikázi</i> , not to be so, as	„ <i>Sikazári</i> , シカサリ, continually not to be so.

The forms for the moods and tenses are the same as those of *ari*; thus: *zar)i*, *u*, *uni*, *eba*, *edomo*; Future *an*; Condit. *aba*; Preterit *zur)ki*, *si*, *keri*, *keru*, *keruni*, *kereba*, *keredomo*; Future *keran*, *ken*; Condit. *keraba*.

2. The written language attaches *ar)i*, *u*, to the negative gerund *zi-de* and opposes to the affirmative form *Ake-te-ari*, to be opening (§ 78) the negative form **Ake-zi-de ari**, which, in the spoken language, passes into **Akeide ar)i**, *u*, to be in the not opening.

3. The spoken language uses its negative gerund ...*nu-de* in connection with *ar)i*, *u*.

<i>Akénū-de ari</i> ,	アケヌデアリ, commonly pronounced as <i>Akende ar'</i> .
<i>Minū-de ari</i> ,	ミスデアリ, „ „ „ <i>Minde ar'</i> .
<i>Yukanū-de ari</i> ,	ユカヌデアリ, „ „ „ <i>Yukande ar'</i> .

From this derivation arise the very common Preterit **Minu-de arita**, pron. **Mindeatta**, has not been seeing, and the Future **Minu-de aran**, △ **Min-de aroo**, will not be seeing.

4. The poet supersedes the negative termination *nu* with *naki*, △ *nai*, *naku* (= without, see page 108); thence **Ave-naku** = *Acenu*, without daring; **Omovanaku** ¹⁾ = *Omovanu*, without thinking.

The dialect of Yédo alike, and that by preference, uses **nai** (= *nasi*, *naki*,

¹⁾ Might not these be forms, connected with § 107. 2.?

without) and the thence derived continuative form *Nakuri* and *Nakeri*, as negative auxiliary verb, and supersedes *Akénü*, *Minü* and *Yukánü* with the forms *Akenai*, *Ake-nakár*i, *u*; — *Mi-nai*, *Mi-nakár*i, *u*; — *Yuku-nai*, *Yuka-nakár*i, *u*, = to be without opening, without seeing, without going. Thence Δ *Yukanaide* for *Yukázü ni*, without going. With the derivative form *nakari* the negative verb follows the affirmative conjugation, as appears from the examples following:

Ake-nakárebá, as one is without opening.

„ *nakaraba*, if one is without opening.

Deki-nakareba, as it does not issue or proceed.

„ *nakareba*, as it was without success.

„ *nakaraba*, if it is successful.

„ *nakaraba*, if it was successful.

Mi-nakátta, he was without seeing.

„ „ *kara*, as he was without seeing.

Mi-nakattárabá, if one has not seen.

Simava-nakatta kara, as or after one has not finished; from *Simavi* (vulg. *Simai*), to finish.

Tsüké-nakátta, one has not applied; from *Tsüke*, to apply.

De-nakatta, he did not come out; from *De*, *deru*, to go out.

Toba-nakatta, did not fly; from *Tobi*, to soar, to fly.

The written language opposes to the forms *Tsüke-nakatta* and *Toba-nakatta* the forms: *Tsükeru koto nakatta* and *Tobu koto nakatta*, i. e. the beginning and the flying did not happen. Compare *Sore futá-täbi kitürü koto nasi*, it does not happen (*nasi*), that he appears for the second time.

FORM OF THE FORBIDDING IMPERATIVE.

§ 93. 1. The Forbidding Imperative consists of the substantive form of the affirmative verb, followed by the forbidding *na* (= Lat. *ne*) or more emphatically *nayo* ¹⁾. Compare § 69.

Akerü, the opening;

Süru, the doing;

Wasürürü, forgetting;

Tatáku, striking;

Nasárü, making;

Kiku, hear; *Miru*, see;

Su, doing, from *Si*;

Akerü ná or *Akeru nayo*, don't open!

Süru ná, don't do!

Wasürürü ná, don't forget!

Tatáku ná, don't strike!

Nasárü ná, don't make!

Kiku na, don't hear; *Miru na*, don't see!

Su na (勿爲), do not!

¹⁾ ナヨ 令ニスル 辞^フスルハナヨ. *Wa-gun Siaozi* — Compare § 96.

2. If the idea of continuance is associated with the forbidding, then, instead of *nu* or *nagó*, **Nakáre**, ナカレ (勿。毋), the imperative mood of *Nakári*, = not to be (§ 92. 4), is used. The action which is characterized by *nakáre* as one that may not be, precedes as subject proposition characterized by *koto* (= thing); thus: *Utaggu-koto nakáre* (勿疑), let the doubting not be!, for: do not doubt!

3. The forbidding proposition begins with **Na** (= Lat. *ne*), the predicate verb being in its affirmative root-form, followed by *so* (compare § 69).

Nu iwi so, say not. 勿謂。莫謂。 — *Na yurusi so*, grant not! 莫聽。 — *Na atasi tokóro ni i so*, go not elsewhere. — *Nu motome so*, n'acquerez pas ¹⁾. — *Ná nakári só*, pron. *Nu nakássó*, not without! = it must be! — *Nakári* *i*, *u*, to be without....

4. The forbidding becomes a wish (optative), when *so* is superseded by *kusi* (= Lat. *quiesco*). — *Nu iwi kusi*, may he not say!

Politeness does not allow a person bluntly to use the imperative to his equals or superiors. Instead of *Miruna*, see not, expressions such as *Mi-nasárá ná*, or *Mi-nasáre-mású ná*, = let there not be seen, are used. — *Kamai na*, = let it not come under notice, is superseded by *O kamai kudarána na* ²⁾: forms, to which we shall return in our illustration of the language of courtesy. Appendix to Chapter VII.

FORMS OF THE NEGATIVE PRETERIT.

§ 94. 1. The negative termination *nu* becomes **nanda**, ナンダ.

<i>Akénú</i> , not to open;	<i>Akenanda</i> , not to have opened.
<i>Dénú</i> , not to go out;	<i>Denanda</i> , not to have gone out.
<i>Saménú</i> , not to awake;	<i>Samenanda</i> , not to have awoke.
<i>Minú</i> , not to see;	<i>Minanda</i> , not to have seen.
<i>Yukánú</i> , not to go;	<i>Yukananda</i> , not to have gone.
<i>Masénú</i> , not to be;	<i>Musenanda</i> , or, in the vulgar language of Yédo, <i>Masinanda</i> , not to have been.

Mi-masénu, not to see; *Mi-musenanda*, not to have seen.

Tsúre-datsite modorananda, they have not come back together (不同歸). *Modori*, to come back. — *Fin wo sirunanda*, he has not learned to know poverty (不知貧). *Siri*, to learn to know.

¹⁾ RODRIGUEZ, pag. 56.

²⁾ *Shopping-Dialogues*, p. 21.

2. The spoken language of Yédo uses the forms *Ake-nakátta*, *Mi-nakátta*, *Yuka-nakátta*, = was without opening, without seeing, without going, derived from *Ake-nakári*, *Mi-nakári* and *Yuka-nakári*. See § 93. 4.

3. The written language employs *..zari*ki, *si*, *keri* etc., the preterit of the negative continuative form *zari* (§ 92. 1). — *Osikarazari si inótsi* ¹⁾, the life which was not agreeable. — *Osiki*, agreeable.

FORMS OF THE NEGATIVE FUTURE.

§ 95. 1. The spoken language, which employs the continuative forms *Akénū-de-ari*, *Minū-de-ari*, *Yukánū-de-ari*, cited in § 92. 3., makes use of the future of *ari*, thus *argu* (アヲウ) or *aroo*, and says: *Akénū-de-arqu*, *Minū-de-arqu*, *Yukánū-de-arqu*, he will not be opening, seeing, going.

2. 1) The written language employs *..zaran*, サラシ, the future of the continuative *zari* (§ 92. 1), or, instead of *zaran*, *..zu to nan*, *..zu mo aranan* (compare § 75. II, 3), and forms from

Akezari the future *Akezaran*, or *Akezu to nan*, not to be about to open.

Mizari „ „ *Mizaran*, or *Mizu to nan*, not to be about to see.

Yukazari „ „ *Yukazaran*, or *Yukazu to nan*, not to be about to go.

2) The written language, moreover, has a negative future in *..mazi*, マジ, from which by elision of the *z*, the vulgar form *mai*, マイ, has arisen (comp. *Yukazide* and *Yukaide*, § 91. II).

Ake-mazi, vulgo *Ake-mai*, shall not open.

Mi-mazi, „ „ *Mi-mai*, „ „ see.

Yuku-mazi, „ „ *Yuku-mai*, „ „ go.

Aru-mazi, „ „ *Aru-mai*, „ „ be.

From these examples it is evident that, in nondeflecting verbs, *mazi* is joined to the root, and in deflecting verbs, to the attributive form.

Since the power to indicate the future, is not to be sought in *zi*, but must lie in *ma*, I consider thus the substantive *ma*, which signifies room, space, used also with regard to time, as it appears from the expression: *Ikari wo orósu ma mo nákü-sité, kazé ni makásete yuku*, = as there is not even (*mo*) time (or opportunity) to cast out the anchor, they abandon themselves to the wind and pass on. — The action now, for which there is no time or opportunity, as it appears

¹⁾ *Hiyaku-nin*, N^o. 50.

from the example, is something that is not yet happening, or has not yet happened (*Mi-mi*), but no real future. — With regard to the negative form *zi* joined to *au* — it may be considered as an elliptical form of *nasi* ($n + si = nasi$, *zi*, *ɜ*), or what is more probable, a fusion of the negative element *n* with the derivative form *siki*, *siku*, *sisi* or *si* (§ 16) ($n + siki = ziki$, *ɜ* ㄱ) — it only denies, that time or opportunity for something exists, and consequently *mazi* too, is properly a present. The Japanese custom of passing *masi* for *mazi* must therefore be disapproved of.

Inflectional forms of *Mazi*, vulg. *Mai*, are: the adverbial form *mázikävá*, vulg. *maikavá*, and the modal *maziki ni*, vulgo *maikin*, *maini*, no opportunity being; *mai toki*, it, or as, there is no opportunity; *mai tomo*, even if there is no opportunity. Tenses and moods are expressed by the auxiliary verbs *nari*, to be, and *keri*, have been. *Maziki nari* (△ *Mai nu*); *Maziki nar(e)ba*; -edomo, -edo; -aba (△ *Moziki nara*); *Maziki nar(au)*, △ -go, -oo. *Mazi ker(i)*, *u*, (△ *Mai ker(i)*, *u*); *Mazi ker(e)ba*; -edomo; *Maziken*.

Examples of the use of the negative forms.

When, as it will appear from some of the passages following, not only the subject, but the object also, or even the appositive definition of a negative verb, is isolated by **va**, △ **wa** or **mo**, it is intended to bring out the negation with more emphasis.

[Root-form.] *Ame tsütsi firákesi yori kono kuta imá no tóki fodó dai-fei-náru koto arázi*; *aisi ru Kikai Yakü no simayóri jiyási Osiyu no Sotoga-jáma made gogoreino yúki-todókazáru tokóro mó nási*, since the development of heaven and earth a state of peace so general as at present, has not existed. To the West, from the Yaku-island, which belongs to the region of ghosts, to the farthest shore of the Eastern Osiyu, there is not even one place, to which the authority of the Government does not reach.

Firákesi, preterit of *Firáke*, to open itself, to unfold. — *Arázi*, negative root-form, = not exist, used here because, the connection of the sense is coordinative. — *Todókazáru*, attributive negative form of *Todoku*, *u*, = reach to

Sono moto midarétó, sú osamáru mono rá arázi; *sono atsúúsúrú tokóro no mono útsú-site, síkúsite sono útsú súru tokóro no mono átsuki koto imáda koré arázu* (*Dai Gaku*, § 7), = something (*móno vá*), of which the top is regulated, while the root is in disorder, does not exist; neither, is that, which has been made thick, thin, or that which has been made thin, thick. —

Yahe mugura 'sigereru yado no 'subisiki ni
Fito koso miyene 'akiva ki-nikeri ').

In the solitary cell, where the plant *Mugura* has sprung up luxuriantly, no-body is to be seen; — Autumn has come.

Miyene, the negative root-form of *Miye*, to appear. — *Aki*, autumn, light

[Closing-form.] *Ki-sin no tókū-tōrā koto; sore sakán nārā ká! Kore wo mite mizu; kore wo kiite kikazu; mono ni tei-sité nokósū bekarazu ').* „how abundantly do spiritual beings display the powers that belong to them. We look for them, but do not see them; we listen to, but do not hear them; yet they enter into all things. and there is nothing without them.” *LEGGE, Chinese Classics. Vol. I. p. 261.*

Mite and *Kiite*, gerund of *Mi*, to see, and *Kiki*, to hear, for which in another edition of the text the concessive forms *Miredomo* and *Kikedomo*, are used — *Bekarizu* = may not, from the adjective *Beki* (page 109, N^o 73).

ニ ス ベ シ	出 入 自 在	イ リ ジ サイ	門 ノ ノ ヲ マ ケ	モ ン シ ヨ ウ マ ケ	場 ノ 周 圍	ハ ニ	○	其 居 留	ソ ノ キ ヲ リ	<i>Sono kiyo-riu-bu no siu-i ni mon siyou wo mukezu. Ide-iri zi-zai-ni-su besi '), around this abode shall neither gate nor fence be placed. In going out and coming in, people shall be free.</i>
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勞 シ メ ズ	約 用 民	ヨ ク モ チ タ ミ	御 所 作 儉	エ シ ヨ ク ツ リ ケ ン	○	山 中 黒 木	ヤマ ナ カ ニ クロ キ	<i>Yama-naka ni kuro-ki no go-siyo wo tsukuri, ken-yaku wo motsiri, tami wo rqu-se-simezu '), in the building of a palace of barked timber in the mountains (the prince) considers economy, and does not permit the people to drudge.</i>
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[Substantive form.]

能 也	也	王	○	<i>Wgu no wgu tarazaru va se-zaru nari, atavazaru ni arazu ').</i>
也	非	不	王	<i>the king's not exercising the Imperial sway,</i>
	不	爲	之	<i>is because he does not do it, not because he is not</i>
	不	爲	不	<i>able to do it.</i>

Tarazaru, = the not being, the negative substantive form of *tari*, = *te ari*, § 78 II — *Atavazaru*, the not being able, from *Atái*.

¹⁾ A hermit's farewell, N^o. 47 of *Hiyaku-nin issu* — *Yahe mugura* is *Galium strigosum* THUNB.

²⁾ *Tschung-yung* or the Mean, XVI. 1.

³⁾ Netherl.-Jap. Treaty of 1858. Art. II. al 10.

⁴⁾ *Nippon o dai iten ran*, Vol II 1 r. 39th king.

⁵⁾ *Meng-tze*, Book I, Pt I. § 7.

Mitsi no okonavarezaru, ware koré wo siréri. Tsi-siyá va koré ni sugu; gu-siya va oyobázú ¹⁾, that the path (of the Mean) is not walked in (literally: the not being walked in of the path), this I know. The knowing ones go beyond it, and the stupid do not come up to it.

Okonavarezaru, not being practised, from *Okonav*, *u*, to practise. — *Sug*, *u*, *iru*, *uru*, nondeflecting *v* to overstep, go beyond — *Oyobázu* or *Oyobánu*, not to reach, from *Oyob*, *u*.

Sira-no to va urusi nite nuruzu-site, ji nite mo kogazaru wo iu nari, concerning the so called pale arrow shafts. people understand by them, such as are not daubed with varnish, nor burnt with fire.

Nur, *u*, to daub. — *Kogv*, *u*, to burn

Sinserarezaru wo omonbukarazu (不億不信), what is incredible is not taken into consideration.

Sin-s), *uru*, to believe — *Omonbakuri*, *u*, to powder.

モ テ ア ッ タ 見 度	ス ル コ ト ヲ ミ タ ス 見 度	事 ヲ 恐 レ ム 事 ヲ 恐 レ ム	我 彼 其 我 彼 其	△ <i>Wutdkäsi kare ga sono koto wo osórezu ni suruno wo mi-tái</i> <i>mono de atta. I should like to see him do that business,</i> <i>undaunted.</i> <i>Osór</i> , <i>eru</i> , nondeflecting, to fear
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[Attributive.] *Onoré ni sikazáru mono wó tomo tó sürü kóto nakáre*, make not a person, who is not your equal, your mate.

Sikazáru, continuative form of *Sikázu*, and this from *Sik*, *u*, to equal

Kono ri wo sirazáru fitó, someone who does not know this law.

Mata sirazáru tokóro ari, there is what one does not yet know. — *Mata yókú-sezáru tokóro ari* ²⁾, there is what one does not yet do well.

Sir, *u*, to know — *Yoku-s)*, *uru*, to do good. — *Sezi*, not to do, thence *Sezar*, *u*.

Yura no to wo ¹⁾ *utaru funa-bito* ¹⁾ *kadzi wo tave!*

Yuku ye mo siranu ¹⁾ *kovi no mitsi kana* ³⁾.

Skipper, sailing over the month by Yura, let loose the helm!

Oh! it is a way of love, that does not know whither it goes!

△ *Meni miyénü, kutsi ni ivarenu fodo ki-meo* (奇* 妙*) *na koto*, a matter so uncommon, that it is not to be seen by eyes, nor to be spoken by any mouth.

△ *Fito ni sirarenu yau ni suru*, so to act that it be not remarked by others.

[Gerund.] *Taka va üeni sokonezu-sité, aku ni sokonuru mono nari*, = the hawking-

¹⁾ *Tschung-yung*. IV

²⁾ Ibid XII

³⁾ *Hyaku-nin*, N^o. 46.

falcon is something (*mono*) that suffers no harm by hunger, but is spoiled by surfeiting.

△ *Faravázũ-sité tori-age mäsũ-mai*, without paying I shall not receive (the goods). — △ *Nedanga kavarázũ sité*, while no change in price takes place.

Kun-si yo wo nogarete, sirarezu-sité, káizu ¹⁾, the superior man, retired from the world and unacknowledged, is not grieved at it.

Nogi, *u*, to push back, *Nogár)e*, *eru*, being drawn back. — *Siri*, *u*, to learn to know; *Sirar)e*, *uru*, to be known, *Sirarezu*, not to be known — *Kui*, nondeflecting verb, to be grieved at.

[Time-defining Local.] *Kokoro árãzãrbã, mite mizu, kiite kikãzu, kãrãnte sãnã ulzãdã wã sirãzu* ²⁾, when the mind is not present, we look and do not see; we hear and do not understand; we eat and do not know the taste of what we eat. Compare LEGGE, *Chinese Classics*. Vol. I. p. 232.

Kun-si iru tã sité, zi-tókũ-sezãru koto nasi. Ziygu-i ni arite (átte), simo wo sinogãzu. Ka-i ni arite, kami wo fikãzu. Onoré wã tadãsiu-sité, jítã ni motomezarebã, sãnavatsi ãrami nasi; Kami Ten wo ãramizũ. Simo jítã wo togamezũ. Karũ ga yuè ni Kun-si ra yasiki ni wite motte mã wã matsu ³⁾. It does not occur that (*koto nasi*) the superior man having once entered on a fixed position, does not continue to be himself. Is he in a high situation, he does not condemn his inferiors. Is he in a low situation, he does not try to pull down his superiors. Rectifying himself and seeking for nothing from others, he has no dissatisfaction. Since he is not averse to Heaven, which is above him, and does not abuse the people, who are below him, so is the superior man always contented and abides his destiny.

Zi-toku, self preservation. — *Zi-tókũ sezãru koto*, = the not remaining what one is, is the subject to *nasi* (is not) — *Sinogazu*, from *Sinogi*, *u*, to turn off — *Fikãzu*, not draw or drag, from *Fiki*, *u* — *Motomezarebã*, the time-defining local of *Motomezari*, not to seek for, and this from *Motome*, *uru*.

弗^フ有^ユ弗^フ有^ユ 知^チ弗^フ能^ネ弗^フ學^{ガク} 措^ソ問^{モン}措^ソ學^{ガク} 之^ノ之^ノ

Manabazaru koto ari, kore wo manande yoku-sezareba, okãzu. Towazaru koto ari, kore wo torute sirazareba, okãzu ⁴⁾, if it happens that he has not learned something, and when he learns it, does not become master of it, he (the superior man) does not discontinue it. Is it that he has not examined something, and might he not after the examination understand it, he does not give it up.

¹⁾ *Tschung-yung*. XI

²⁾ *Das Gaku*. VII 2.

³⁾ *Tschung-yung* XIV.

⁴⁾ *Ibid.*, XX. 20.

[Future.] *Otoko asokonî tsuru tokiva urouwo ézu to nan* ¹). a boy, if he angles at that place, will get no fish.

破^ヤレ^レ 吾^カ 汝^ニ *Nandzi no kuni waga-kuni no tami ni yaburâren koto fisisiki*
 非^ヒ 國^{クニ} 國^{クニ} *ni arû-mazi*, it will not last long, before your country will
 久^{キウ} 所^{トコロ} 爲^{タス} be subdued by mine.

Yuku-sâyé kacêru-mazi to sei-gon (誓^{チカヘ}言^{コト}) *wo tatsuru koto*, the taking of an oath, that in future no change shall take place.

ナリ 損^ソ セ バ シ オ 飼^{カヒ} *Kari-kata no ku-den wo obôge, hon-fôo wo môtte*
 有^{アル} 中^{ナカ} モ ツ ハ 方^{カタ} *gyu-iku-seba, naka-naka zi-son-zi oru maziki*
 間^マ ヲ 養^{ヤウ} 本^{ホン} ロ ク *nari* ²), if one observe the oral communica-
 敷^{シキ} 仕^シ 育^{イク} 法^{ホウ} 傳^{デン} *tion with regard to the feeding (of the silk-*
 敷^{シキ} 仕^シ 育^{イク} 法^{ホウ} 傳^{デン} *worm) and rear it according to my pre-*
 敷^{シキ} 仕^シ 育^{イク} 法^{ホウ} 傳^{デン} *scriptions, it will then probably not happen that one suffers harm.*

On-ki-akûi-nasûru maziku soro, there is (*soro*) no occasion for your care, i. e. don't care about it; don't trouble yourself. — Δ *Kôku-bôtsu tai-zi-tû koto ni mo naru-mai*, it will be no matter of extraordinary importance.

大^{オホ} 事^{コト} *Tai-zi-ta koto*, a matter of importance タ, an abbreviation of タレ If we take タ instead of タ, we have to do with a fusion of テアル Compare page 67, line 3

[Suppositive.] *Ki no ne tomarite orizaru ni va* (or *orizaru kuse araba*), when (the falcon) stays on a tree, and does not come off (or: when he has the bad habit of not coming off).

Foko wo orizunba (of *orizaru ni va*), *itsu-made mo, ye wo kawazu-site, hanahâda uyûsû bési*, if (the falcon) does not come off his perch, one must, without baiting, let him suffer terrible hunger.

Iyé wo tsugi, toku wo tsugi, te-waza wo tsugu rui naradeva, motsicizu, if the expressions are not such as: to propagate a family, to propagate the good, to continue some trade, then (the character 紹, equivalent to *tsugi*) is not used.

Naradeva, ナラデハ, the isolated gerund of *Narânu*, not to be, used as suppositive form

Mosi jûtô wo osorete midzû wo nomazunba, in case (the falcon) shunning men, does not drink the water.

¹) *Nippon o dasi tsi-ran*, Vol. I, p. 11.

²) *Yo-san-fi-rok*, l'art d'élever les vers à soie au Japon par OUEKAKI MORIKOUNI, annoté et publié par MATTHIEU BONAFOUS Ouvrage traduit du texte Japonais par J. J. HOFFMANN Paris 1848. § 22.

The negation of a negation involves a strengthened assertion; e. g. *Ugu rei* (号方令_レ) *no yūki-todōkazaru tokoro no' nusi*, there is not one place, to which the authority of the Government does not reach. See page 254.

Sirazumbā aru-bekarāzu (不可不知也) for *Sirāzu ni vā aru bekarāzu*, i. e. in the not knowing — one may not be, = one ought to know.

Fuguni tsutomezumba aru-bekarazu waza nari, it is an occupation in which one may not be without zeal and diligence, i. e. in which zeal and diligence are of the most importance.

Faru aki wa yaszumba aru bekarāzu, in spring and in autumn (the hawking-falcon) must be lean. — *Yashe, uru*, to become lean.

In the oral language the use is very common of the time-defining local ...neba, followed by *narānū* (not to be), to express the „necessity.” — *Saygu ni itasaneba narānū* (in the Yédo street-dialect: *Sayooni si-nakari ya narone*), one must act so. — *Seneba narānū*, it must happen. — *Seneba narānū koto*, the necessity. — *Ide-tatsi seneba narānū de attu*, he was constrained to depart. — *Fitō wa Ten yori ukēru tokoro no nigumi wo ari-gōtakara neba narānū*, man must be thankful for the benefits he receives from Heaven. — *Ari-gateki*, adj., thankful.

VERBS EXPRESSING THE BEING, THE BECOMING AND THE CAUSING TO BE.

§ 96. *Arī*, u, deflecting continuative verb, derived from **I** (= expire, go away), signifies being continually in a departing movement, to exist, to be ¹⁾. Its inflectional forms are: *Ari*, the root- and, by exception ²⁾, the predicate closing-form (= there is); *Arū*, the substantive form, which is also used attributively. Comp. § 11. — *Arite*, *Ariteva*, pron. *Ate*, *Atteva*, gerund, being, or as one is. — *Areba*, there or as one is; — *Aredomo*, although there is; — *Aran*, Δ *Arqu*, *Aroo* (アヲウ. アロウ), future, there will be; *Aran koto kaku no gotosi* (有如此), be it so! (the termination of an oath). — *Arāba* (= *Aran* + *ni* + *va*), conditional, if there is, might there be.

¹⁾ The Japanese themselves seem not to know, that they have continuative verbs, nor that there is a connection between *z* and *ari*. They see, as it appears from the *Wa-gun Siseori*, in *Aru* a mere modification of 生_レ, *Naru*, = to become, Lat. *feri*.

²⁾ By this exception they prevent a confusion of the closing form of *Ari* with that of *Are* (= to become), which is *Arū* likewise.

Preterit.

- Ariki*, there was. *Aritari*)i, u, △ *Attari*, *Attaru*, *Atta*, has
Arisi, substantive and attributive form. been.
Arisi-yüé, whilst there was.
Arisikaba, „ „ „ *Attareba*, as there has been.
Attaredomo, though there has been.
Ariken, there shall or may have been. *Attaroo*, there will have been.
Arikeri)i, u, contin. (see § 82), have been. *Atturaba*, if there has been.

Negative.

Aráz)i, u, △ *Arónu*, not to be, § 91; *Arázár*)i, u, contin., not to be.

1. *Ari* has the definition, what exists, as subject, the definition where a thing exists, as Local terminating in *ni*, before it.

Fitó ari, man is; *Arū fitó*, any one being. — *Itsi ni fitó ari* (市有人), there are people on the market-place; *Fitó itsi ni ari* (人在市), people are on the market-place. — *Kin-kwa-san kai-tsiu ni ari*, the Kin-kwa-san (gold-flower-mountain) is in the sea. — *Sono kuni ni itsutsu no tanótsu-mono ari*, in that country the five sorts of grain are met with. — *Niu va kudamono no saneno útsúni áru mono nari*, the pith is something being in the middle of the kernel of fruit. — *Saivai ni ari*, being in prosperity, having luck. — *Bin-ku ni ari*, being in poverty and need. — *Dai-Gákū no mitsúvá méi-tókū wo akirákā ni sírū ni ári; tamí wo arátā ni sírū ni ári; si-sen ni todomáru ni ari* ¹⁾, the way of the Great Study consists in illustrating illustrious virtue, it consists in renovating the people (in bringing it back to its primitive state!); it consists in resting in the highest excellence.

2. The definition where a thing is, followed by the subject, that exists, also occurs without the characteristic of the Local.

終^シ事^ヲ本^ニ物^ト *Mono hon-batsu ari; waza siu-si ari* ²⁾. things have
 始^シ有^リ末^ニ有^リ root and top; affairs have end and beginning. Con-
 ceived as subject, *Mono* and *Waza* stand for *Mono va* and *Waza va*, and the li-
 teral translation should be: As to things, there is a root and a top etc. Con-
 ceived as local both definitions stand for *Mono ni va* and *Waza ni va*.

¹⁾ *Das Gaku*, § 1

²⁾ *Ibid.* § 3.

3. The spoken language characterises the definition, in what a thing exists, = what it is, by **de**. — *Sore wa yoku sake de aru*, this is good wine.

4. If this definition is an action or a state, expressed by a verb, it is put in the Modal characterized by the termination *te* or *de* (see § 72). — *Akete ari*, to be in the opening, to open.

5. If it is a quality, expressed by an adjective in **ki**, as *Takaki*, high (see § 9. B. 1), the spoken language uses the adverbial form in **ku**. — *Tsuki ga takaku aru*, the high-standing (the culminating) of the moon.

6. By fusion of the adverbial form **kū** with *ari* **kar**i, **u** is produced. *Takakaru*i, *u*, continually to be high. Compare § 10. § 82.

7. If the definition consisting of a subject and *ari* (*Fitô ari*, people are) precedes a substantive as attributive (or relative) quality, the subject of *aru* becomes a genitive definition, and as such generally characterized by **no** or **ga**. — *Fitô no aru itsi*, a market-place on which are people. — *Iro no* (or *iro ga*) *aru kumô*, colors having (colored) clouds. — *Yoki niwa aru ki*, wood, that has a good smell.

Especially, Chinese substantives are made adjectives by the addition of *no* *aru* or *ga aru*; *ga + aru* in the spoken language passes into **garū**. — *Sai-tsi* (材智), understanding; *Sai-tsi no aru fitô*, an intelligent man. — *Yekki* (悦喜), mirth; *Yekki ga aru koto* or *Yekki ga ru koto*, a merry business. Compare § 10. page 114. Remark.

8. The negative **Arazu**i, **u**, = not to exist, just as the affirmative *Ari*, has the definition, in which a thing does not exist, i. e. what it is not, in the Local in *ni* before it, mostly, for the sake of emphasis, still isolated by **va**. — *Rei ni arazu* (非禮), it is not polite; *Rei ni va arazu*, polite — it is not. — *Sikan va* (= *Sika ni va*) *arazu* (不然), so it is not.

等^{タチ}兄^ア謂^{マス}神^{カミ}此^コ
也^ニ弟^テ國^{クニ}之^ノ者^ハ
之^ノ主^ミ名^ナ非^ヒ
神^{カミ}之^ノ一^{ヒト}

Yaso Kami. Kôva fitô jāsirô no mi-nani arazu.
Oho-kuni-nusi no Kami no ani-oto no Kami-
tatsi wo mōso nari, Yaso Kami or the eighty
superior beings. This is not the illustrious
name of one person. Thus people call the row
of Kamis of the elder and younger brothers of the Kami named the Great
Land-Lord.

9. The Passive **Ar**e, **u**, **eru**, = to become, come into existence, is more particularly proper to the written language. — *Kô va kegare wô motsi usināru kami*

nari, *Mi fana wo arari-tanaru toki ni are-masi-tsu*, this (the goddess of the falling stars) is a *Kami*, who takes and looses dirt. She was (*masi-tsu*) produced (*are*), when (the gods of creation) cleansed their noses. — Ore is called *Ara-kane* (= *Are-kane*), as being considered metal in its primitive state (生金).

Remark. **Gōzār**i, u. The courtly epistolary style and the spoken language, instead of simple *Ari*, make use of the more ample **Gozār**i or **Gozār**i-másu, sounding, in a quick pronunciation, as **Gōzái**, or **Gōzái-más**, in writing expressed by 御座有, *Go-za-ari*, which is equivalent to the expression: „to have the honor to be.” Courtesy employs this word even where it is — not suited. Like *Ari*, it has the complement of what a thing consists, i. e. what it is, if a substantive, in the Local in *de*, if an adjective in *ki*, in the adverbial form in *ku* (or *u*, page 106) before it. — *Sore wa nani de gozaru?* what is this? — *Nondoki de gozari-masuka?* what o'clock is it? — *Hiru de gozari-másu*, it is noon. — Δ *Anata de wa gozari-masénu*; *watákusi zî-sin ni itási-másuta*, = it is not you; I did it myself. — *Go ki-gen yorósu gozari-masu ka?* your disposition is it well? is it well with you? = how do you do? — *Ai-karáru gi mo gozari-masénu*, so as ever, literally: there is no change at all.

§ 97. **Or**i, u, deflecting continuative verb, derived from *i* (い) or *wi* (ゐ). = seat, to sit, means dwell, reside, having reference to a living being, that can remove itself. It is preceded by the definition of place, where anything dwells, as also of the condition or of the action, in which anything is, as Local or gerund with the termination *ni* or *de* (sometimes *to*). In definitions of place the spoken language makes use of *ni* or *de* indifferently.

Conjugation, regular: Root, **Ori** (居 留). Closing-form, subst. and attrib. form **orū**, pron. **ór**, he dwells, the dwelling. — *Or(e)ba*, *edomo*, *aba*, as, although, if he dwells. — *Ori(ki)*, *si*, *keri* etc. has dwelled. — Gerund. *Orite* (オリテ), pron. *Otte*, which in writing is expressed by オツテ, dwelling; thence the Preterit *Oritar(i)*, u, Δ *Otta* (オツタ). — *Orázu*, Δ *Oránu*, not to dwell; — *Orási*i, u, 爲居, to make to dwell, to place; — *Orásim(e)*, u, *eru*, 令居, to order to place. — *Samurái wo siro ni orásimū*, order is given to place soldiers in the castle. — Passive form, used in speaking, *Orár(e)*, u, *eru*. — *Sókú ni oraré*, = „*huc sedetur*,” for pray sit down, in speaking to one superior.

Examples of the use of **Ori**.

Utsi ni orū, or *ori-másu*, he is within, is at home. — *Fino soba ni ór*, he stays

at the side of the fire. — *Siara nisi no kuni ni orisi yori*, since the (people of) Siara has dwelt in the western parts. — *Kun-si kore ni órū* ¹⁾, the superior man stays there in (in virtue, as in his element). — *Orū ni ótē sono órū tokóro wo sirū* ²⁾, when (a bird some where) nestles, it knows the place where it is at home. — *Hító no kimi to nátte vá, zin ni ori, hitó no sin to nátte vá, kēi ni ori, ... kuni-támí tó mazirábá, sín ni órá* ³⁾, when he (the noble man) becomes the lord of others, he rests in humanity; when he becomes the minister of others, he rests in reverence (towards the prince): if he has to do with the people of the country, then he dwells in uprightness. — Here we have a succession of three propositions of which only the last has the predicate closing-form *orū*, whereas in both the preceding the indefinite root-form *ori* is used.

Tab., to eat; *Tab.te órá*, to be eating. — *Tabes)i*, *u*, make eat, feed; *Tabesite órn*, to be feeding. — *Nom)i*, *u*, to drink; *Nonde órá*, to be drinking. — *Siri*, to know; *Sirite ori-ndsá*, to be knowing. — *Funa wo mite zasite órá* (看花, 坐), he sits beholding flowers. — *Kare ga ima-ygu ni kimono kite órá*, he is dressed in the fashion. — *Motte wa ore-domo fíto ni misénū*, although he has it with him, he does not let others see it.

The causative *Os)i*, *u* (押), pron. *óssá*, which being derived from the root **I** (居), has the original signification of to seat, make stay some where, includes the idea of our print, e. g. *Mókū ni in wo ósá*, to print a mark in wood; *Kami ni katúsi wo ósá*, to print a figure on or in paper; *Kurái wo ósá*, to maintain the throne. Employed as a substantive, it refers to something that presses, and characterises the word *Nézámi-ósi* the mousetrap as something that presses the mouse, and makes it stay.

§ 98. **I** (#), **Ite**, **Iru**, nondefl. auxiliary verb, = to be in, a variation of **Or**)i, *u*.
 候易君 *Kun-si va yásuki ni ite motte mēi wo matsū* ¹⁾, the superior
 命以子 *man is quiet and calm, waiting for the appointments (of*
 居 *Heaven). -- Dzu-kin wo kaburazu ni iru*, to be without ha-
 ving a covering on the head. — *Tsikára náku narite iru*,
 or Δ *Tsikara ngo natte oru*, to have become powerless.

The root **i** or **wi** (居), seat, occurs in compounds as: *Tori-iri* or *Tori-i*, = bird-seat, the name of certain doors, which are at the entrance to Japanese

¹⁾ *Tschung-yung* X²⁾ *Dai Gaku* III 2³⁾ *Ibid* III 3⁴⁾ *Tschung-yung*. XIV

temples. — *Kård-i* (位^ㄣ), from *Kård*, saddle, thus a seat raised as a saddle, a throne. — *Navi* or *Nai*, the old-Jap. name of earthquake, from *na*, = dis-, and *i*. — *I-su*, = seat-nest, the chair on which one sits with the legs crosswise. — *I-toko*, seat. — *I-ziri*, bed. — *Ijé* (△ *ú*), in Eastern Japan *iya*, contracted *yá*, the house. — *I-tsi*, = seat-way, the market-place.

NONDEFLECTING VERBS IN I.

§ 99. As these, with respect to their conjugation, are connected with the verb *I. Iru*, to be, they are placed here ¹⁾.

The conjugation of the nondeflecting verbs in *i*.

	Aorist	Continuative present.	Preterit	pres.	Future	Continuative Fut
Root-form	i.	[iri, uri, yuri.]	itari. △ ita.	in. en.	△ iû.	[inzi.]
Imperative.	i-yo, i-sai.					
Closing-form	u.	iru, uru, yuru.	itari, △ ita.			inzu. △ iûzu.
Subst and Attr		iru, uru, yuru.	itaru. △ ita.			△ iûzuru.
Gerund . . .	ite.		itarite.			
Local . . .		ireba, ureba, yureba.	itareba.			△ iûzureba.
as, when						
Concessive .		ire- ure- yure-	itare-domo.			
although.		domo. domo. domo.				
Suppositive.			itarába.		in-va, △ iba,	
if.					△ iû-narába.	

Causative: *isi, osi, asi, usi*.

Negative: *iz)i, u, △ inu, onu*.

Synopsis of nondeflecting verbs in *i*.

I. Intransitives.

1. *Si)i, yu, iru* or *yuru* (強^ㄣ ㄣ^ㄣ ㄣ^ㄣ ㄣ^ㄣ), to force, compel. — *Siite*, by force. — ? From *si*, to do, and *i. iru*, to be

2. *Sii*, ㄣ^ㄣ; *Siyu*, ㄣ^ㄣ; *Siiru* or *Siyuru*; gerund *Siite*; supposit. *Siba*; to be gone; to be dead, from *si* (去^ㄣ), to go away (not from 死^ㄣ, to die), and ㄣ^ㄣ,

¹⁾ What RODRIGUEZ in his *Éléments* § 38 says about these verbs, is not of that nature to make a treatment of this subject unnecessary here

井 *nu*. Some also write : 亡, *Sivi*. Causat. *Süsji*, *u*, 弑 ^シ_シ, to dispatch, send out of the world. Compounds with *Sü* are: *Me-sü*, 盲 ^メ_メ, = to be eye-dead or blind; *Mesütüru*. Δ *Mesüta*, has become blind. — *Mimi-si*)i, 聾 ^ミ_ミ, *yu*, *iru*, or *yuru*, *ite*, = to be ear-dead or deaf.

3 *Ki*, 來 ^キ_キ, to come. Imperat. *iyö*, *oyo*, *oi*, in *Sikok ei*; Gerund *ite*; Fut. *en*, old-Jap. *énu*. *en*. Δ *oo*, *oozu*, *oozuru*; Negat. *énu*, at *Yédo enu*.

4 *I-ki*, 去 ^イ_イ 來 ^キ_キ, = go and come; to breathe, live (生). *Ik)iru*; *Ikite-iru*, 在生, to be living; Fut. Δ *Iküü*; Causat. *ásji*, *u*, to make live, to enliven.

5. *De-ki*, 出 ^デ_デ 來 ^キ_キ, = to come out of, to procede, to be produced, to be achieved; Lat. *procedere*. *Dek)ji*, *iru*, *ite*; Fut. Δ *iü*; Negat. *inü*, vulg. *énu*. Caus. *Dekusji*, *u*, to produce; thence *Dekus' mono*, a product. A variation of *Deki* is *idéki*.

6. *Tsüki*, 盡 ^ツ_ツ, to come to the end, to consume, *v. i.*, to get exhausted or consumed. *Tsükji*, *iru*; Negat. *inu*, not to become exhausted; Causat. *Tsükúsji*, *u*, to exhaust, to consume; Pass. *Tsükur)e*, *uru*, to be in a state of exhaustion. It is to be distinguished from deflecting *Tsükji*, *u*, 著 ^ツ_ツ 即, to come to.

7. *Oki*, 起 ^オ_オ, to rise, to get up, *se lever*. *Ok)iru*, *uru*, *ite*, *ita*; Fut. Δ *iü*; Causat. *ósji*, *u*, to make rise, to raise, to establish.

8. *Sügi*, pron. *Sü-ugi*, 過 ^ス_ス, contracted from *säe + ni + ki*, = to go (*ki*) on the top (of anything), to rise above, to surpass, exceed. *Suf)iru*, *uru*, *ite*. Causat. *ósji*, *u*.

9. *Fi*, 乾 ^フ_フ, dry. *Firu*, to dry, *v. n.* to ebb. *Siro no firu toki*, at low water.

10. *Ni*, 似 ^ニ_ニ, to be like, to resemble. *N)iru*, *ite*, *ite ari* = *itari*; Negat. *izu*, not to be like; Causat. *isje*, *u*, *uru*, *eru*, to make to like; to imitate. *Nise-mono*, imitation.

11. *Or*, 下 ^オ_オ, to descend. *Or)iru*, also *uru*; *ite*, *itari*; Fut. *in*, Δ *iü*; *intosu*, to be about to descend; Negat. *izu*, *izarji*, *u*, not to descend; Causat. *Orósji*, *u*, to make descend.

12. *Ötsi*, 落 ^オ_オ, to fall down. *Ötsji*, *ite*, *itarji*, *u*, Δ *ita*; Closing-form *(Öts)u* or *i-mäsü*; Attributive *iru*, also *uru*, (*Ötsürü isü*, a falling stone); Fut. *in*. Δ *iü*; Condit. *ibu*; Negat. *izu*. Causat. *Ötósji*, *u*, to make fall; to fell.

13. *Mitsi*, 満 ^ミ_ミ, to be filled. *Mits)u*, *uru*, *ite*. Negat. *Miténu*.

14. *Kütsi*, 枯 ^ク_ク, to rot, *v. i.* to wither. *Kuts)iru*, *uru*, *ite*.

15. *Ödzi*, 忙 ^オ_オ, to be afraid. *Ödz)u*, *iru*, also *uru*. Causat. *Ödósji*, *u*, to make any one afraid.

16. *Fadzi*, 辱 ^フ_フ 恥, to blush, to be ashamed. *Fadzji*, *u*, *uru*, *ite*; Imperat.

iyó; Adverb. *űrákává*; Adj. *Fadzúkósuki*, timid. Causat. *Fadzúkósun*)e, *uru*, to make blush, to shame.

17. **Karab**i, 枯^カ, *iru*, *i-nuru*, to dry, *v. i.* *Karu*, halm; *Kar*e, *uru*, to dry up.

18. **Kabi**, 霉^{カビ}, mould. *Kabiru*, to grow mouldy; metaphorically: to be grieved.

19. **Sab**i, *uru*, to rust; metaphorically: to be solitary and still.

20. **Wab**i, *iru*, also *uru*, *ite* etc. 謝^{ワガ}, intercession. to intercede, to excuse.

21. **Nob**i, *iru*, *ite*, 延^{ノボ} 申, to stretch. to be extended. *Nobór*)i, *u*, to be stretching. *v. i.* to go aloft. to ascend. — *Kecuri no nobóru wo miru*, to see the ascending of smoke. — *Fi no nobóri*, the rise of the sun. — *Yamani nobóri*, to go aloft on a mountain. to ascend a mountain. Fact. *Nobós*)e, *uru*, to make stretch, or ascend. — *Tsukai wo Miyako ye nobosetu*, despatching messengers up to Miyako. — *Yaki-mono wo kuruma ni nobósu*, to work up pottery on the potter's wheel. — *Nob*)e, *uru*, *v. tr.* to stretch, to extend, to raise.

22. **Kobi**, 媚^{コヒ}, to flatter. *Kob*)i, *iru*, *uru*, *ite*; Imperat. *igo*; Fut. *in*, \triangle *iü*. — *Fitó ni kobiru*, to flatter men.

23. **Korob**i, *u*, *uru*, corruption. decay. to pass toward destruction. Causat. *ús*)i, *u*, to cause to decay.

24. **Fokorob**i, *u*, *uru*, 綻^{ホク} 破, to tear. to burst. *intr.* to rip as a seam. open as a flower bud.

25. **Forobi**, 亡^{ホロ} 滅, to become destroyed. to perish. *Forob*)i, *u*, *i-nu*; Fut. *omu*, *in*, \triangle *iü*. Causat. *ús*)i, *u*, to destroy. *Forobosúr*)e, *uru*, to be ruined or destroyed.

26. **Fotob**)i (not *Fitobi*), *iru*, *uru*, 液^{ホト}, to soften, *v. i.* Causat. *Fotobas*)i, *u*, to make soft.

27. **Furub**i, *iru*, *uru*, 古^{フル}, to get old, to grow old (old, opposed to new).

II. Transitives.

28. **K**)i, *iru*, *ite*, Fut. *in*, \triangle *iü*. 著^キ, to put on (a dress).

29. **Kovi**, 戀^{コイ}, \triangle *Koi*, longing for. *Kov*)i, *u*, *iru*, *uru*, to long after, to love. Causat. *Kocos*)i, *u*, to cause to love, to attract one's love; *Kovósuki*, charming, amiable.

30. **Mótsii**, 用^{モツ} 用^{モツ}, to use, to employ. *Motsi*)i, *u*, *iru*, or *yuru* (\triangle *u*); *itar*)i, *u* (\neq \times \neq). Fut. *Motsi*)in; Condit. *iba*; Negat. *izu* or *inu* (\triangle 不^フ 用^{モツ}), *izar*)i, *u*; Pass. *irare*, to be used, to serve, *v. i.* We consider *Motsi*)i, *iru* the continuative

form of *Motsi*, *u* (持^テ), to take hold of, seize, use, of which the Gerund *Môte* (以^テ) is equivalent to the word expressive of relation, with. Some, although incorrectly, also write モチビ. モチフ etc. The predicate closing-form モチユ generally passes for a passive (to be used, to be of use to) perhaps from the analogy of the form with the derivative *Iyu* (to get a shot), from *I* (to shoot). See § 89. 2.

On account of the important part, which this verb plays, some instances of its use follow here.

Koré wo surū mono rá tókū, koré wo mótsi-uru mono rá sūdžuká naréba, sūnāvātsi sai tsūné ni tárū ¹⁾, if those which produce them, are quick, and those which use them are slow, riches will ever be sufficient. — *Sono riyū-tan wo torite* (△ *totte*), *sono tsū wo tami ni motsi-uru* ²⁾, he takes hold of the two extremes (of good and bad) and employs the Mean of them in his government of the people. — *Gu nisite midžukōra motsi-uru koto wo konōmu* ³⁾, being ignorant he is fond of using his own self (his own judgement). — *Omue kore wo nani ni motsi-uruka?* or, more politely: *Anda kore wo nani ni O motsi nasdrū ka?* for what purpose do you use this?

31. **I**, 射^セ. 弋, shooting. *Iru*, *Ite*, to shoot at, to hit. *Matowo iru*, to shoot at a mark. *Tori wo iru*, to shoot birds. *Yumi-iru*, to shoot with a bow. Passive *Iye*, *Iyu*, to be shot. *Iyu sisi* (所射穴), = shot meat, venison.

32. **Mukui**, 報^ク, 1. reflecting; 2. retaliation, retribution. *Muku*i, *yu*, *yuru*, to retaliate, to retribute; Negat. *izu*, *izari*, not to retribute. The recent ortho-
報^フ知^リ狗^ハ graphy ムクビ. ムクフ is erroneous. — *Inu va on wo siri, ata*
仇^ヲ恩^ヲ *wo mukuu*, the dog knows favor and retaliates wrong.

33. **Abi**, **iru** (not *uru*), 浴^ユ, = to shoot with bath-water, to splash, to squirt, to cast water up or out. *Yu-abiru*, to sprinkle anything with warm water, to wash it. *Midzu wo abiru*, 浴^ユ水^{ミヅ}, to squirt cold water. Since, as appears from this expression, *Abiru* has the word water for its object direct, it cannot mean to wash oneself or to bathe.

34. **Mi**, **iru**, 見^ミ, =, to see. Imperat. *iyō*; Gerund *ite*; Pret. *ituri*, △ *ita*; Fut. *in*, △ *iū*; Negat. *izu*, △ *inu*. Pass. *ie*, *iyu*, to appear; *irare*, to become visible. Compounded with *mi*, to see, are:

¹⁾ *Das Gaku* X. 19.

²⁾ *Tschung-yang* VI.

³⁾ *Ibid.* XXVIII

35. **Urá-m)**i, ite, u, uru, 恨^{ウレ}_レ, to see backwards, to be disgusted with...
Fut. *imü*, in, △ *iü*; Negat. *izu*.

36. **Kangám)**i, iru, 鑑^{カガミ}_ミ。鑒。監, to look in the glass; to consider.

37. **Kaheri-m)**i, iru, 顧^{カヘリ}_リ。ε, to look back.

THE FOREGOING NONDEFLECTING VERBS IN I, ARRANGED ALPHABETICALLY.

Abi. N° 33.	Forobi. 25.	Kabi . . 18.	Kobi . . 22	Mitsi . 13.	Odzi. . 7.	Sugi. . 8.
Deki. . . 5.	Fotobi. 26.	Kangámi 36	Korobi 23	Metsu . 30	Oni . . 11	Tsuki . 6
Fadzi . 16	Furubi . 27.	Karabi 17	Kovi . 29	Mukuu 32	Ot-i . 12.	Urami 35
Fi . . . 9	I . . . 31	Kaherimi 37	Katsi . . 14	Ni . . 10.	Sabi . 19.	Wabi. . 20.
Fokorobi 24.	Iki . . . 4.	Ki . 3. 28.	Mi . . 34.	Nobi . . 21	Su . 1. 2.	

§ 100. I. **Ni**, 爲^ニ。矣^ニ。 = to be, is; Gerund *Nite*, Fut. *Nan*, is equivalent to our copula, to be, when in connection with a precedent substantive it implies, that that substantive is a definition, which is ascribed to the subject of the proposition. Derived from the Local termination **ni** and from **i** (= to be, exist, § 96) the verb *Ni* means really an existence or being in...

It is peculiar to the written language, and except the root-form, which is of use in coördination of propositions, only the Gerund *Nite* and the Future *Nan* are to be met with, whereas for the further conjugation the continuative *Nari*, *u* is used (§ 100. II). Examples:

[Root-form.] *Kin to irü fitö va tukämi ni*, *Nin to irü fitö vá tsuri wo yökü su* ¹⁾, one Kin is (or was) an architect, one Nin knows (or knew) how to use the angle.

[Gerund.] *Tane va mi-wake-gataki mono nite*, *ku-den oosi* ²⁾, the seed (of silk-worms) is a difficult object to judge of, and there are many oral traditions respecting it.

[Future.] The forms *..ni nan* and *..to nan*, the first preceded by a substantive, the second, by the substantive form of a verb, have a potential force, *ni-nan* being a coupling of *ni*, to be, and *nan*, the Future of *ni*, *nuru* (§ 84), whereas *to nan* stands for *koto nan*, or, as some will, for *tomo nan* also. Compare § 95. 2. 1). — *Kono ori kara mohaya mina mina utawi tavamure mote itonámü koto ni nan* ³⁾, from this time all (the work) shall be a matter (*koto*) which shall be

¹⁾ *Das Buch von Tausend Wörtern*, aus dem Chinesischen, mit Berücksichtigung der Koreischen und Japanischen Uebersetzung ins Deutsche übertragen von Dr. J. HOFFMANN 1840 N° 925—928.

²⁾ *Yoo-san fa-rok* § 5.

³⁾ *Ibid.*

done singing and playing. — *Ezu to nan*, they will not get. See page 259 line 1. — *Kevi no Dai Miyoo-zin wa kono Ten-wgu wo agame-môtsuru to nan* ¹⁾, with regard to the great illustrious spirit of Kevi, this emperor will have been honored (as such). — *Kono siu* (宗^そ) *ni omô-muki-keru to nan* ²⁾, he will have been converted to this sect.

Remark. In RODRIGUES' *Élém* § 54 lines 16, 17 the verb *Ni* here treated is mentioned with the words „*De, nite, site, Étant* — Ces trois mots s'emploient quelquefois au lieu du verbe substantif ” — *Site* is the gerund *van Sji, u, uru*, to do. See § 103.

II. *Nari*, u (也^{なり}), deflecting continuative verb, derived from *Ni* (= to be, § 100. I). It is immediately preceded by the definition, of what the subject consists, or what it is. Inflectional forms, the same as of *Ari* (§ 96): *Nári* is the root- and, though by exception, the closing-form also; *Náru*, Δ *Na* (§ 12), the substantive form, which is also used as attributive. Gerund *Nárite*, Δ *Nátte*; Causal *Naraba*, Fut. *Nuran*, Δ *Naroo*; Condit. *Naraba*, in the spoken language generally abbreviated to *Nara* (see § 76).

1. *Nari* is used as closing-form in: *Tóká vá moto nári*; *Sói vá sâé nari* ³⁾, virtue is the foundation; fortune the top. — *Fî no fikári akirúka nári*, the sunlight is clear.

2. *Naru* is substantive in: *Katátsi no madoka náru wá Tenni atíri, anóno keta* (or *koku*) *náru wá Tsi ni nargu*, = that the shape (of the Chinese copper money) is round, answers to the heaven, that its opening is square, is an imitation of the earth. — *Ame náru wa in-ygu no ki nári* (雨^{あめ}也^{なり}者^{もの}陰^{かげ}陽^{やう}之^の氣^き也^{なり}), that which is rain (= the rain) is an emanation of the tellural and solar principle.

3. *Naru* is attributive in: *Matu ki-náru mayu wo tsákúrū káiko ári*, there are also silkworms, which make yellow cocoons.

4. The attributive form *Naru*, Δ *Na*, serves to derive adjectives from substantives and adverbs. (See § 12, page 115). *Iyé no katurara naru hayási*, a wood at the side of the house.

5. The Gerund *Nárite*, Δ *Nátte*, is generally superseded by *Nite* and *Ni-suté* (§ 100, I), probably to prevent a confusion with *Nárite*. = giving sound, or

¹⁾ *Nippon voo dai utsiran* I 10.

²⁾ *Ibid* VII 46 recto

³⁾ *Dai Gaku* X 7

with *Narite*, = *Narete*, = becoming. — *Kokóro-báse makoto nari. Kokóro-báse makoto ni síté, sikkú-síté notsi kokóro tadási* ¹⁾, the will is truth. The will being true, the heart is then rectified.

6. The negative **Naráz**i, u (也^ナ止^ズ), = not to be, is avoided and, as a rule, superseded by the analytical form **ni-arázū** or **ni-aránā**. *Waga koto ni arázu*, it is not my business. (See page 162. 8).

7. **Nari**, with its inflectional forms, particularly its closing-form, is in the written language, used periphrastically also, to lengthen or round off a period, and is preceded by the predicate verb proper in its substantive form. The spoken language of Yédo uses *Masi*, u for the same object (see § 101). Examples: *Kono toki va kaiko umáre-idzúru nári*, = it is at that time that the silkworm comes out. *Ide, Idzuru*, to come out. — *Káiko samúsá ni tavezú, si-suru nari*, the silkworm cannot bear frost, it dies. — *Kúsá wo kúvasu naraba*, if one gives grass for food. — *Anáta no hoo ni sobokū ga arimásū nara*, *sore mó kai-másoo* ²⁾, if you have sapan-wood, I will buy it too. — *Yásui nara, tori-másoo* ³⁾, if it is cheap, I will take it. — *O kai nasaru nara*, if you buy.

III. **Nar**e, u, **eru**, **uru** (成^ナル), = to become, Lat. *feri*, the passive of *Ni*, = to be (§ 100. I). As there is a homonymous *Nar*e, u, *eru*, which being formed from another root *Ni*, means to be boiled, become tame, the form *Nare*, when it means to become, is not employed, but now generally represented by the active form **Nar**i, u, and the immediately precedent, appositive definition, what or how any thing becomes, has to show by its inflectional termination **to**, **ni** or the adverbial **ku** (§ 9, page 111), that *Nari* is not used with the active signification of to be, but supersedes *Nare*, = to become.

Observations concerning the use of *Nari*, as substitute for *Nare*, = to become.

1. The apposition, what any thing becomes, when it is some thing concrete, characterized by the suffix **to**.

Amé kórite yūki tó náru, the rain, congealing, becomes snow. — *Ten-Tsi no seki-in* ⁴⁾ *atataka-náru toki va ame to nari, samūki toki va yuki to naru* (or *náru nari*) ⁵⁾, the accumulated tellural matter of the heavens and earth, when it is warm, be-

¹⁾ *Dai Gaku*. § 5.

²⁾ *Shopping-Dialogues*, p. 40.

³⁾ *Ibid* p. 37.

⁴⁾ 天^テ地^チ積^{ツキ}陰^{イン}.

⁵⁾ *Kasira-gaki kin-moo dzu-i*. I. 7. recto.

comes rain, when it is cold, it becomes snow. — Since they are coördinate, the former of the two propositions closes with the root-form (*umc to*) *nari*, the latter with the closing-form (*yuki to*) *nuru*. So, likewise, in: *Kumova san-sénno ki nari*, *Ts-ki nobótte* (*nobótte*) *kumóto néri*, *Ten-ki kudáraté ame to nárü nari* ¹⁾, clouds are the exhalation of mountains and rivers. The exhalation of the earth rising becomes clouds, the exhalation of the heavens descending becomes rain, or, literally: is becoming rain. — *Motsiiru tokinbú*, *nezámi mo toríto nari*; *motsiizáru tokinbú*, *torá mo nezámi to naru*, if one make use of it (if one attach value to it), even the mouse becomes a tiger: if one attach no value to it, then even the tiger becomes a mouse. — *Futó no kimi to nátté vá*, *zin ni órá* ²⁾, if (a noble man) becomes a prince over others, he has humanity for foundation. — *Kava wakarete futútsu to naru*, the river divides into two branches. — *Kore naruvási to nári-taru nári*, this has become a custom.

2. The apposition, what something becomes, characterized by *ni*; a construction peculiar to the classic language.

Kuni tsu kumi om'na- (*onna-*) *ni narite* (化⁺爲¹⁾而²⁾) *mitsi ni mukaveri* ³⁾, the god of that district became an old woman and came to meet (him) on the way. — *Kova tori ni narerisi kami nari* (此者於鳥所成之神也), this is a god changed into a bird. *Narerisi*, the attributive form of the preterit of *Nari* (compare § 89 line 16). — *Kova Fi no kumi no mi-kubane ni nari-maséru nari*, this (*kami*) has become the corpse of the god of fire. If *ni* were superseded by *no* (thus *kubane no*), an existence from the corpse would be meant, for the same writer says of another *kami*: *Kova Fi no kumi no tsi no nareu nari* (血之所化也), this is a production from (has arisen from) the blood of the fire-god. — *Nami kazé mo tawoyaka ni narite*.... also waves and wind becoming softer... — *Ken-go* (堅[?]固²⁾) *ni naru koto*, becoming sound.

3. If the apposition, what something becomes, is an adjective in *ki* (§ 9. B. page 105), it stands in its adverbial form in *ku*.

Kara-kane jürükú narite sono iro akaku naru nari, the Chinese metal (an alloy of copper and silver) growing old, his color becomes red. — *Arítaru mono no náku naritaru koto*, the annihilation of a thing that has been.

¹⁾ *Kasira-gaki kun-moo dzu-i* I 6 verso

²⁾ *Dai Gaku* III 3

³⁾ *Nippon-ki* 14 13 recto.

4. The materials from which any thing becomes, is put in the Ablative or Genitive, characterized by *yori* or by *no*.

Mizu yori naru mono, something that has arisen from water. — *Fino kami no tsi no nareru nari*, it has arisen from the blood of the god of fire, = it is an emanation from the blood...

5. The definition, by what a thing becomes, if it is a verb, is put in its root-form before *Nari*.

Kono sima wa sivo-naua no kori-nareru nari, this island is a clotting of the sea-foam.

6. *Nari*, employed impersonally (without a subject, as in Germ. *es wird*), and preceded onely by an appositive definition what it is to be, characterized by *ni* or *to*.

Ni-guats' ni nareba, = when it becomes (comes to) the second month. — *Sidzuku ni naru*, it grows calm. — *Mayu ni* (or *Mayu to*) *nareba*, itow *torisimā*, as cocoons become formed, one has the thread taken from them. — *Notsūni iro-iro no yamāi to nārū*, or *naru-nori*, afterwards arise all sorts of illness.

IV. 1. **Nási**, *u*, deflecting causative verb, = to cause to be; to make (生。成。爲。化。作). from *Ni*, = to be (§ 100. I).

Fu-sen wo nāsū ¹⁾, to produce evil. — *Fitō no zin-sai wo nāsū*, originate cleverness in others. make others grow clever. — *Koré wo nāsū bési*, this must be done. — *Koré wo nāsū koto nakāre*, do this not! (§ 93. 2.). — *Ten no naséru wasawai*, calamities which heaven has caused.

2. **Nasáz***i*, *u*; **Nasazár***i*, *u*, negat. not cause to be, not produce. — *Kore wa nasazárū besu*, = as to this, one ought not to do it, this may not be done.

3. **Nasas***i*, *u*, causat., to make produce.

4. **Nasásim***e*, *uru*, cause that one makes be, give order that one makes, to bring about.

5. **Nasár***e*, *u*, *uru*, become produced or done, to happen. Imperative *Nasáre*, let there become done, sounding in the popular language of Nagasaki *Nahári*, *Nahai* and *Naherri* too ²⁾).

The use, which courtesy makes of the passive *Nasar**e*, *u*, *uru*, will be illustrated in the Appendix to this Chapter.

¹⁾ *Das Gaku*. VI. 2.

²⁾ Observation by the late Mr. R. S. DE SAINT AULAIRE, interpreter for the Japanese language.

§ 101. **Masi**, u (坐^{マシ}), deflecting v., to abide, reside, originally *imás*i, u, from *ima*, abbreviated *ma* (間^マ). = space, spot, or with reference to time, while, interval and *si*i, u, to be active, do. Gerund *Masite*, by elision *Maite* also; Pret. *Maser*i, u, *Masik*i, *eri*, u; *Masita*, *Mas'to*; Fut. *Masan*, △ *Masoo*, pronounced as *Mašoo* (see page 209, line 12). Negat. △ *Masénā*, instead of *Masúnū* (see page 248).

1. In the elevated style *Masi* supersedes the commoner *iru*i, u, to exist, and *oru*i, u, dwell, and just as it, is preceded by the definition of place, where something is, in the Local. E. g. *Kora Oki tsu miya ni másu kami nari* ¹⁾, this is a kami dwelling in the chapel of Oki.

2. *Masi* is used as an auxiliary verb, when an eminent subject is spoken of, and is preceded by the verb with which it is connected in the root-form (a) Present or b) Future), or also c) in the Gerund. Examples:

a) *Ama-terásu Kami*, = the Kami enlightening all around, is also called *Ama-terási-másu Kami*.

[..ni-másu.] A. ru B. *Kami no mi fava ni-másu*, A. is the mother of the Kami B. ²⁾. (*Ni*, *Nite*, to be, see § 100. I.) — *Tamayori-fimé no mikoto wa Kamo no mi oyano Kami ni-másu* ³⁾. Her Highness Lady Tamayori is the Kami of the ancestors of Kamo.

[..nari-másu.] *Kono mi fasiro no Kami wa mina fitóri-gami nari-másite, mi-miwo kákusi-tamárikí* ¹⁾, these three gods were gods standing alone, and kept themselves hidden. — *Kono fimé no gami wa N. Kami ni mi-ári-maséri*, this goddess has matched herself with the god N. (See § 80). —

也^{ナリ}所^{コレ}爲^シ此^{コノ} *Kono sinu rá yeto sit' uni-masern nari*, this island — (the gods) have produced (it) as an after birth. — *Masern*, the attributive form of *Maseri*, the preterit of *Masi*. (See § 80).

[..masi-másu, = to be being.] *Ten ugu N. no miya ni masi-másu*, the emperor is residing in the palace N. — *Buts zin va futó no negari ni yotte ka-go-* (加^カ護^ゴ) *si-mási-musedomó, sono mi* (其身^ミ) *kavi-kata ni orosoka narba, ikagaru sen?* ⁵⁾ although Buddha and the spirits assist, complying with the wish of men: if, in the rearing (of the silkworm) one is negligent, what will it avail? — *Siyuk-ke*

¹⁾ *Kami-yono mi-sudze.*

²⁾ Ibid

³⁾ Ibid

⁴⁾ Ibid.

⁵⁾ *Yoo-san fi-rok* II 11 recto.

(出家^{しゅけ}, pron. *shukke*) *no nozōmi masi-masi-keredomo, tsitsi yurusi tamavāzu*, he wished to quit the paternal house (i. e. to become a monk), but the father did not grant it him.

b) [*..amasi.*] By grafting *masi* on the form of the Future, *..am*, *..un*, by which **amasi** is gotten, a periphrastic future is formed. *Sin*)*i*, *uru*, to go away; *Inōtsi sinamasi* ¹⁾, life will perish. See § 75. 5.

c) *Masi* in connection with a gerund, used as well in the elevated style as in the polite conversational. — *Kono Kami wa Susano wo no mikoto to tsikāra wo arasete masi-tamavu nari* ²⁾, this Kami wrestles with the moon-god Susano wo no mikoto, literally: he is (*masi*) measuring his strength etc. — Δ *Kore wa yaburete imāsu* ³⁾, this is torn. — *Fūtō maru ni ikūra faitte imāsu ká* ⁴⁾, in a bale, how much goes in it? *Fa-ir*)*i*, *u* (開^{ひらく}), to enter.

There is no verb of which the polite spoken language makes a more frequent use, than *Masi*, and as it, grafted on the root-form of verb, generally has to express the inflectional forms, whereas the verb itself to which it is added remains unchanged, in its root-form, a knowledge of the conjugation of this auxiliary verb will be found without any other. The forms, which are in use in the spoken language, are limited to:

Māsu, Δ *Mas'*, is, being.

Māsūka? is it?

Māsūna? is it not?

Mase, imperat. be!

Masite, Δ *Maste*, gerund.

Masita, Δ *Mastu*, has been.

Maseba, as it is.

Masedomo, although it is.

Masiyoo, Δ *Mašoo*, it will be.

Masu-nara, if it is.

Masēnu, Δ *Maseng*, it is not.

The forms *maszu*, *maszeba*, *maszedomo*, quoted by Mr. H. BROWN, *Grammar* XXIV, for *masu*, *maseba*, *masedomo*, I have neither found in any original Japanese writing, nor observed in conversations with Japanese. To what dialect do these forms belong?

From the *Shopping-Dialogues*, published by us, which particularly come under notice as a faithful representation of the polite language of Yédo, it is obvious that *Masi* is used as the final word of a proposition indifferently whether the speaker or the person spoken to or something else, is the subject of it. Thus it may,

¹⁾ *Wagon Swori*, under *Snu*

³⁾ *Shopping-Dialogues*, p. 24.

²⁾ *Kami-yono mi-sudzi*

⁴⁾ *Ibid.* p. 34.

without the speaker's attaching any importance to it, be used only to round off the proposition, and express our „please” just as little as „have the honor.”

Examples of the use of *Masi* in the spoken language, borrowed from the *Shopping-Dialogues*.

Kono jito wa dare de ari-masū ka. = this man — who is he? *Watakūsi no tsuki-yai de ari-masū*, he is my bosom-friend. *Anda no O na wa nani to i-masukā?* your name — what is it called? *Watakūsi no na wa ... to i-masū*, my name is called .. (S.-D. 19).

Sina wo miru-koto wa deki-māsuka? The seeing of your goods — can that take place? (*deki-mūsuna?* cannot it take place?) *Deki-mūsū*, it can take place. (S.-D. 23).

Anda wa too-šo no jito de ari-masū ka? Are you an inhabitant of this place? *Watakūsi wa too-šo no monode ari-masū*, I am someone of this place. (S.-D. 20).

Kono nedan wa ikara si-māsukā? the price of it — to how much does it (amount)? (S.-D. 34).

Šoo-tsi si-masita, I have understood you. (S.-D. 41.)

Mijoo-nitsū Go hen-too itāsi-māšoo, to-morrow I will give you an answer. (S.-D. 39.)

Watakūsi wa kore wo zonzī-mosēnā, I do not know it. (S.-D. 26).

Iru-majeni wa mairi-gi-masēnā, before noon I cannot come. (S.-D. 17).

Rok-kin ni atari-māsū na? Is not that about six pounds? (S.-D. 8) ¹⁾.

Watakūsa hanahāha Go dā-nu (御差魔) *de gozari-masū kā?* Am I not your disturber? Don't I disturb you? the ordinary question of anyone who unasked pays a visit.

§ 102. *Samurav*i, u (侍^{サマ}_シ 候。伺候). also *Savurav*i, u, △ *Sorai*, closing-form *Soro*, 依^ソ_ロ 守^モ_リ, = to be, is; in old-Jap. 佐^サ 守^モ_リ, *Sa-morari*, from *sare*, at the side, by, and *morari*, guard. As noun *Samurai* (△ *Sōrai*) answers to our „garde” and is the old general name for people on duty at the court of a prince.

Used as an auxiliary verb in the written language, particularly in the epistolary style, it qualifies the being as a serving being and humiliates the speaker. If, therefore, in a proposition, of which the predicate verb is *Soro*, no subject is named, the unnamed, who speaks or acts, is the speaker not the person spoken

¹⁾ Page 29 of the original edition *A new family ar phrases* Nagasaki 1859

to, and we assign to those propositions the I or We as subject. With regard to the use of *Soro* the following is to be noticed:

1. The definition, what a thing is, when it is a noun, precedes in the Local, characterized by *ni* or *nite*, \triangle *de* (not *do*) ¹⁾.

2. The definition, how a thing is, expressed by an adjective in *ki*, is placed in its adverbial form in *ku*. — *Káku no gótoku soro* (如^ト斯^カ候^コ), it is so ²⁾. — *Musi agu-beku* ³⁾ *soro* (可^ベ申^シ上^シ候^コ), = it is possible that I mention, = I shall make mention of it. — *Naku soro*, = *Nasi*, there is not. — *Go-za soro* (向^コ座^ザ候^コ), = \triangle *Gozari-másu*, it is (See § 96, p. 263, line 4). — *Su-yoo nite go-za naku soro*, it is not so.

3. *Soro*, as an auxiliary verb, expressive of humility, grafted on the root-form of a verb, is appropriate to the familiar, as well as the official form of

残 ^{アカリ}	希 ^{モロク}	居 ^{アリ}	火 ^ヒ
飢 ^{ウツ}	飽 ^{マン}	候 ^コ	側 ^{ソバ}
爲 ^{タメ}	相 ^{アイ}	守 ^{モル}	向 ^{キョウ}
	立 ^{タテ}	ヶ ^ケ	後 ^コ
	候 ^コ	條 ^{ジョウ}	可 ^ベ

writing. — *Fino sobani ori-soro*, „I am by the fire” ⁴⁾.

— *Yorúku On agávi-soorú*, eat heartily ⁵⁾, literally: may your rise be good! — *Kyoo-go mamóru-beki ka deo ai-tate-soro tame*, to appoint the articles to be kept in future. — *Bu-sata itási-soro tokóro ni*, while I make no mention of it. — *Deo-yákúwo tori-kivame soro*, one draws up a treaty. — *Sasi-yurusi-soro*, I agree to.

4. In negations as *Agezu-soro*, I do not raise, — *Motomezu-soro*, I do not try to acquire, — *Ivazu-soro*, I do not say, in deviation from the rule, *zu* is used instead of *zi*, the root-form. If *soro* be grafted on the negative form of the spoken language, the forms *Agénü + soro*, *Motoméñü + soro*, *Ivánü + soro*, are obtained, which forms may fuse into アゲゾロ *Agezoro*, Motomezoro, Ivazoro, and are to be easily distinguished from the affirmative forms *Age-soro*, *Motome-soro*, *Ivi-soro*. Thus if in RODRIGUEZ *Elém.* page 71 line 10. it is said with regard to the negative form: „cependant on dit aussi *motome soro*, *wazou* (sic) *soro*,” then *motome-zoro*, *ivazoro* are meant.

¹⁾ Here the example cited in RODRIGUEZ *Elém.* page 71 line 12. „Christam nite soro,” christianus ann, comes under notice.

²⁾ See page 109 n°. 70

³⁾ *Beki*, see page 109 n°. 73

⁴⁾ Nieuw verzaamd Japanseh en Hollandsch woordenb door den vorst van Nakats 1810 V 55 recto.

⁵⁾ Ibid II 40 verso

SYNOPSIS OF THE CONJUGATIONAL FORMS OF SAMURAI, 𪛗 SOORAI,
SORAI, TO BE.

	Present.		Preterit.	
Root-form.	Sôrai, サウライ.	△ Sorai, ソライ.	Sôrai si. △ Sorai si. Sôrai ni.	
Closing-form	Sôrô, サウラウ.	„ Soro, ソロ.	Sôrai-ki. Sôrai nu. Sôrai tsu. △ Soro tsu, ソロツ.	
Subst and Attr.	Sôrô, Sôrô koto.	„ Soro. „ Soro koto.	Sôrai si. Sôrai nuru. Sôrai tsuru. Sôrai si koto. △ Soro tsuru.	
Gerund	Sôraite, 𪛗而.	„ Sorote, 𪛗而.		
Local-, Causal and Modalform	Sôrayeba, 候 ^ラ バ. Sôrô ni, „ Soro ni waitewa „ Soro tokoroni.	„ Soroyeba.	Sôrai-sikaba. Sôrai-sini. Sôrai tsureba. △ Soro tsureba. Sôrai tsuruni. △ Soro tsuruni.	
Concessive	Sôrayedomo, Sôrô to iyedomo, Sôrô tomo, Sôrayeba tote.	„ Soroyedomo. „ Soro to yutomo. „ Soro tomo.	Sôrai si to iyedomo. Sôrai si kadomo. Soro tsure domo	
Imperative	Sôraye.			
Optative	Sôraye kasi, „ Soroye kasi.		Sôrai si mono wo.	

	Future	Periphrastic Future		Fut preterit
Root-form	Sôravan サウラ ン △ Sorovan	[Soravanzî, Sorovanzi.]		Sôrô beku Soro bekeri
Closing-form		Sôravanzu サウラハ ンズ	△ Sorôzu	Soro besi Soro beku- soro
Subst. and Attr.	Sorovan koto	Soravan zuru Sôra van zuru- koto	△ Sorovan zuru △ Sorô zuru △ Sorô zuru- koto	Soro beki Soro beki- koto
Local-, Causal- and Modalform		Sôra van zureba Sôra van zureba	△ Sorovan zureba △ Sorô zureba	Soro beki ni Sôrô bekere- ba
Concessive.		Soravan zurumo Soravan zuredomo	△ Sorô zurumo △ Sorovan zuredomo △ Sorô zuredomo	Soro bekere- domo.
Conditional	Sôravaba △ Sorovaba			

	Future	Periphrastic Future.	Fut preterit.
Conditional .	Sôravani ni woitewa △ Sôrô ni woitewa		
Optative .	Soravan monowo △ Sorovan monowo		

NEGATIVE CONJUGATION.

	Present.	Future.
Root-form . .	[Sôravazi], <i>not to be.</i>	
Closing-form..	Sôravazu ¹⁾ , △ Sorovazu, <i>it is not.</i>	Sôro maziku soro, <i>will not be.</i> Sôrô koto maziku soro.
Substant. and Attributive.	Sôravazu, △ Sorovazu, <i>the not being,</i> <i>not being.</i>	
Substant, iso- lated.	Sôravazu va, <i>the not being.</i>	
Gerund... .	Sôravade, △ Sorovade. Sôravazu site, <i>not being.</i>	
Time defining Local.	Sôravaneba, <i>when it is not.</i>	
Concessive . .	Sôravane domo, <i>though it is not.</i>	Sôrô mai keredomo, <i>though it</i> <i>might not have been.</i>
Conditional..	Sôravazunba } Sôravazuba } <i>if it is not.</i> Maziku sôravaba.	Maziku sôravaba, <i>if it should</i> <i>not be.</i>

§ 103. Si, u, uru (爲シ。ス。ル), to do. As we have already elucidated this verb, so far as it is used in the formation of causative verbs, in § 87, it is here noticed only in its other relations.

I. The root-form Si occurs in compound nouns,

1. as chief word, indicating the person, who is employed with something, in which case it is equivalent to our termination *er* of tiler, potter etc. -- Kârûrâ-si, = a brick-maker; Mono-si, = Lat. *opifex*, maker; I-mono-si, metal founder; Kûsu-si,

¹⁾ The regular negative form of the deflecting verb Sôravi is Sôravazu. But the spoken language uses for it, Sôrovazu, and Sorovazu, which are more easily pronounced, on account of the rule, that the vowels of the subordinate syllables adapt themselves to that of the principal syllable.

medicine-maker, physician; *Nu-si* (contracted from *Nuru-si*), japanner. *Si* being generally explained by 師 *si*, master; or

2. as definitive member before the chief word, as in *Si-goto*, occupation, where it is generally indicated phonetically by 仕 *si*, and even by 支 *si*, with the signification of which characters the pure Japanese root, *Si*, has nothing to do. Thus *Si-goto* is met with under the form of 仕 *si* 事 *si*. — *Sore wa idzure ga si-wazu ka?* (夫 *u*, 誰 *ka* 仕 *si* 業 *ga*), whose business is this? 仕 *si* 様 *yo*, *Si-yoo*, manner of doing; 仕 *si* 法 *ho*, *Si-hoo*, manner of acting. *Si-kata*, 仕 *si* 方 *ka*, manner of handling, also 仕 *si* 形 *ka*, form of doing, gestures; *Te nite no si-kata*, gesticulations with the hands. *Si-te*, 仕 *si* 手 *te*, = work-hand, the hand, the person that accomplishes a thing.

3. The root-form *Si* further occurs in compound verbs as an adverbial prefix, to imply that the action expressed by the verb, is done, as a definite act, and, in itself, includes all the activity of the subject. Examples:

Fūné wo dasi, *u*, to clear a ship (compare page 236 n°. 18). — *Fané no dasi-ba*, = the place for the clearing of ships. — 其 *so* 船 *funé* / 仕 *si* 出 *dasu* 場 *ba* / 港 *ka* / 名 *na*, *Sono fūné no si-dasi-ba no minato no na*, the name of the port at which this ship is, or has been, actually cleared. — *Iru. uru*, to take in, to take up; *Si-ire*, 仕 *si* 入 *iru*, the taking in, as exercising a calling, the buying in, purchase of merchandise. — 仕 *si* 居 *iru*, *Si-or* *i*, *u*, to be busy; *Mono-si-or* *i*, *u*, to keep oneself busy with one thing or another. — *Nippon ni oite yebumi no si-mairi* (仕 *si* 参 *mairi*) *va sūdeni fai-* (廢 *hai* *si* *ri* ¹⁾), in Japan coming up to the image-trampling has been already abolished.

仕 *si* 打 *utsu*, *Si-utsi*, the deed.

仕 *si* 拂 *haru*, *Si-harai*, the payment.

仕 *si* 立 *tate*, *Si-tate*, erection, making.

仕 *si* 遂 *tsuge*, *Si-tsuge*, perfect accomplish.

仕 *si* 直 *naosi*, *Si-naosi*, polish.

II. Acting as verb, *Si*, *u* is nondeflecting. On account of the important part it plays, it is advisable that the explanation of its use should be preceded by a

¹⁾ Franco-Japanese Treaty of the 9 Oct. 1858, Art IV, al 2

SYNOPSIS OF THE CONJUGATIONAL FORMS.

	Nondeflecting	Deflecting
	Continuative.	
Root-form	SI, 爲 ^シ , TO DO. [Sur]i, u. not in use	..si, form word of causative
Imperative	Seyo. Sero. Sei. Sesai. do.	verbs. as Nasu, to make
Closing-form.	Su.	be. <i>seyo</i> , imperative,
Subst. and Attr		..su, closing-form.
Terminative		
Local		
	Seba.	..seba.
Concessive		
	Sure domo, } if one	
	Suru to iedomo, } do.	
Gerund	Sité.	..sité. <i>doing</i> .
	PRETERIT.	
Closing-form	Seri. <i>did</i> .	Si-tari, △ Sita, <i>has done</i> ..sitar)i, u. △ ..sita, <i>has done</i> .
Substant and Attributive.	Seru, <i>the having done</i> .	Si-taru. △ Sita.
	Sesi.	
	Sesini, <i>when one did</i> .	
	Sesinari, <i>has done</i> .	
	Sesikaba, <i>as he did</i> .	
	FUTURE.	
	Sen. セン, <i>shall do</i> ;	△ Seôz)u, uru, シ ヅ)ズ.
	△ Seô, 爲 ^シ .	ズ.
	Senzu.	..su-be)ki. ku. si. (p. 109 n°. 73. § 104).
	NEGATIVE.	
Root-form	Sezi. セシ. <i>not to do</i> .	Sezari. <i>contin</i> .
Closing, Subst and Attrib	Sezu. △ Senu.	Sezaru.
Gerund	Sezu site. △ Sede. 不 ^シ 爲 ^セ .	
	CAUSATIVE.	
		..sas)e. 令 ^セ 爲 ^サ , <i>have done</i> . ..sas)u.

Nondeflecting.	Deflecting.
Se-sim)e (使 ^ス), u, uru, <i>charge to do; Ger. Se-</i> <i>simete, contr. Sesite:</i> <i>Fut. Sesimen.</i>	..sas)ete, etari, △ eta, <i>Fut. en, △ eô. Con-</i> <i>tin. uru, ureba, ure-</i> <i>domo. Neg. Sasenu.</i> ..sasim)e, <i>nondeflect.</i> <i>let do, have done.</i>
PASSIVE.	
Serar)e, u, uru, <i>nondefl.</i> <i>become done.</i>	..sar)e, u, uru, <i>be-</i> <i>come done.</i> ..saserar)e, u, uru, 令爲, <i>order is</i> <i>given to do.</i>
Serarezu, △ Serarenu, <i>negative, not to be done.</i>	

Compounds with Si.

1. **Si**, u, uru (to do) is used to derive verbs from Japanese nouns; e. g.:

Kari, hunting; *Kari-si*, u, uru, to practise hunting; *Fira no farani kari-su*, people hunt on the plain of Firano. — *Tuda ji-kûre ni kari suru koto*, hunting alone in the evening. — *Yome-iri*, = the entrance as a (married) woman, marriage. *Onna va*, — *imáda yome-iri-sezaru wo dzyo* (女^メ_子) to *iri*. *sûdeni yome-iri-sitaru wo fu* (婦^メ_人) to *iru*. *Yome-iri-sitemô fu-bo yonde musumé to iru*¹⁾. = as to the woman, she who has not yet made her entrance as wife, is called *dzyo* (maid). she who has already made her entrance as wife, is called *fu*. Also if she has been married, her parents say, calling her *musume* (daughter). — In the same way, by means of *si*, verbs are derived from:

Yome-tori, to take to wife. — *Kami-agari*, the rising as *Kami*, the decease of a prince. — *Katsi-watári*, a ford. — *Kuru wo katsi-watári-suru*, the fording of a river. — △ *Mûma no kasiraga jigási-su*, the horse's head faces the east. — *Ono-ono nisi ya jigasi-su*, each turns either to the west or to the east, every

¹⁾ *Kasira-gaki kin-moo dzu-i*. IV. 2. r.

one does this or that. — *Kono kata ni mukāte tane-maki sezu*, = towards that side the sowing is not done. — *Mainai serarézū*, he is not bribed. — *Kono undan wa ikura si-másuka* (or *uri-másuka*, or *kakári-másuka*)¹⁾, what is the price of it? — *Go zume si-másu*, it is five taels. — *Sono kata wa doo si-másuka*?²⁾, its form — how is it?

2. a. Chinese words also are verbalized by means of *si*: their number is legion.

Examples:

來 ^{ライ} シ,	<i>Rai-si</i> , to come.	旅行 ^{リョウコウ} シ,	<i>Rio-ko-si</i> , to travel.
來 ^{ライ} 朝 ^{テウ} シ,	<i>Rai-teo-si</i> , to come to court.	坐 ^サ シ,	<i>Zu-si</i> , to sit.
對 ^{タイ} シ,	<i>Tai-si</i> , to be opposite to.	通 ^{ツウ} シ,	<i>Tsuu-si</i> , to go through...
拜 ^{バイ} シ,	<i>Fai-si</i> , to greet, salute.	用意 ^{ヨウイ} シ,	<i>You-i-si</i> , to provide...
廢 ^{ハイ} シ,	<i>Fai-si</i> , to abolish.	用心 ^{ヨウシン} シ,	<i>You-sin-si</i> , to be attentive.
勞 ^{ラウ} シ,	<i>Rqu-si</i> , to weary.	敵 ^{テキ} シ,	<i>Teki-si</i> , to be hostile.
令 ^{レイ} シ,	<i>Rai-si</i> , to order.	着 ^{チキ} シ,	<i>Tsaku-si</i> , to arrive.
死 ^シ シ,	<i>Si-si</i> , to die.	着 ^{カク} 岸 ^{ガン} シ,	<i>Tsoku-gan-si</i> , to land.
餌 ^ジ シ,	<i>Zi-si</i> , to allure with bait (餌 ^ヅ). — <i>Zi-serar</i> e, u, uru, allured with bait (bribed).	達 ^{タク} シ,	<i>Tus-si</i> , to make known.
在 ^{サイ} 留 ^{リウ} シ,	<i>Zai-riu-si</i> , to keep abode.	徹 ^{テツ} シ,	<i>Tes-si</i> , to penetrate; un- derstand.
居 ^キ 留 ^{リウ} シ,	<i>Kiyo-riu-si</i> , „ „	合 ^{カフ} シ,	<i>Gas-si</i> , to fit, agree.
住 ^{ヂウ} シ,	<i>Dziu-si</i> , to dwell.	熱 ^{ネツ} シ,	<i>Nes-si</i> , to be hot.
住 ^{ヂウ} 在 ^{サイ} シ,	<i>Dziu-sai-si</i> , „	失 ^{シツ} シ,	<i>Sis-si</i> , to lose.
		沒 ^{ボツ} シ,	<i>Bos-si</i> , to sink.

b. Of the thus verbalised Chinese words some, by way of exception, have. *zi*, *u*, *uru* (ジ, ズ, フル) instead of *si*. *u*, *uru*. The impure *z* occurs in:

按 ^{アン} ジ,	<i>An-zi</i> , to remark (to distinguish from 安 ^{アン} シ, <i>An-si</i> , to bring to rest.)	感 ^{カン} ジ,	<i>Kan-zi</i> , to affect, stir, excite the feelings.
散 ^{サン} ジ,	<i>San-zi</i> , to scatter.	献 ^{ケン} ジ,	<i>Ken-zi</i> , to offer.
御 ^ゴ 覽 ^{ラン} ジ,	<i>Go-ran-zi</i> , to please to see.	現 ^{ゲン} ジ,	<i>Gen-zi</i> , to appear.
		減 ^{ゲン} ジ,	<i>Gen-zi</i> , to lessen, to diminish.

¹⁾ *Shopping-Dialogues*, page 3. 34.

²⁾ *Ibid.* p. 11

轉^{テン}ジ, *Ten-zi*, 1. to make revolve;
2. to transform.

合^カ多^タ戰^{セン}ジ, *Kassén-zi*, to be hand to
hand (*teki to*, with the enemy).

吟^{ギン}ジ, *Gin-zi*, to sing.

損^{ソン}ジ, *Son-zi*, to suffer damage. *Son-*
zas)i, u, to injure.

命^{メイ}ジ, *Mei-zi*, to give order.

存^{ゾン}ジ, *Zon-zi*, 1. to maintain;
2. *vulgo*, to think.

論^{ロン}ジ, *Ron-zi*, to discourse.

相^{ソウ}々^々論^{ロン}ジ, *Soo-ron-zi*, to converse.

生^{ショウ}ジ, *Shoo-zi*, to come forth, grow; to
produce.

報^{ホウ}ジ, *Hoo-zi*, to reward.

應^{オウ}ジ, *Oo-zi*, to answer to.

Examples of the use of Chinese-Japanese verbs in *si*.

Ken-bun (見^ミ聞^ク) *suru koto wo kaki tomeru*, to note down what one sees and hears. If *suru* be superseded by *seru*, it means to note down what one has seen and heard (remarked). — *Fì no tooki tsikáki wo ron-zu*, = people speak of the far and near (of the distance) of the sun from the earth. — △ 承^{ショウ}知^チシマシタ, *Shoo-tsi-si-mas'ta*, I have understood! = very well. — △ 左^サノ様^{サマ}シマシヤウ, *Soo-si-mašoo*, I shall do it, = I shall satisfy your desire. — *Fisásiku sūe-okite fanasazareba, ási tsukárete gamai wo siyau* (生^シズ) *zu*, if the hunting falcon be kept long perched, and not let fly abroad, his feet get exhausted by weariness, and he grows sick. — *Sore taka va tsūn'ni nessuru* (熱^{ネツ}ス) *yūen' sei-midzu wo konómu mono nari*, the falcon, because he is continually hot, is very fond of fresh water. — 庶^{ショ}民^{ミン}シ = 令^{レイ}シテ カヒコヲ カハシメ タマフ, charging all people (the emperor) has silkworms bred. — *Füransi-kókū no fütó Nippon ni kio-riu-* (居^キ留^リ) *seva* (read *seba*), *sono fütó-bitó wo Nippon ni ité nengoroni átsukávu besi*¹⁾, if the French remain in Japan. that people will be treated well.

Remark. If the accomplishing of a thing, instead of the being occupied with it, is to be expressed, then *itási*, u (致^{イダス}ス), to accomplish, is used instead of *si*, both in Japanese and Chinese words. *Itási* has arisen by syncope from *itarási*, which is the causative form of *itá*)i. u (至^{イダス}ス). = has gone (whither he would go) and as such signifies the accomplishment of an action. For the rest, the spoken language seems to use *itási* also, merely for euphony, as being more harmonious than the simple *si*.

Examples:

¹⁾ Franco-Japanese Treaty of 1858. Art. I. al. 2. Ibid IX 2. XV. 1. 2.

方
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蘭
西

*Nippon-zin Fransi-zin yori no šaku-zai wo jara-
cázusité šuppon itasitarū toki va, Nippon yaku-
nin gin-mi itási, farái-kata itasásu besi* ¹⁾, when
Japanese, without having paid their debts to
Frenchmen, have taken flight, the Japanese
authorities shall make inquiry and make them
pay.

カ
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○
商
賣
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Šoo-bai-itasu koto kurusikarázu ²⁾, trade is not unwelcome, —
it will not be thwarted.

△ *Miyoo-nitsi Go hen-too itási-mášoo* ³⁾, to-morrow I shall give you an answer. —
△ *Go soo-dan taši-* (*tasi* = *itási*) *mášoo*, I shall speak with you about it. — △ *Ša-
yoo itási mášoo*, I shall do so. — △ *O-itoma itasi-mášoo*, I shall take leave of you ⁴⁾.

III. ON THE GOVERNMENT OF *Si*, *u*, *uru*, TO DO.

When this verb has an object direct, in the accusative, before it, it is transitive, but when not, it is intransitive.

1. [..wo su.] The definition: what a person does, stands, as object direct, in the accusative. Examples:

Kare va nani wo sitaru ka? what has he done? — *Ware kore wo sezu* (吾^ヅ
弗^ズ、爲^ス之^コヲ^ヲ矣^イ) ⁵⁾, I do not do this, = this is not my business. — *Zinwo
suru mono* (爲^ス仁^ニ者^者ヲ), one who practises humanity. — *Tedzúkára kúwa
wo torite* (*totte*) *ko-gai wo si-tamaru*, = with her own hands (the princess) plucks
the mulberry leaf, and practises the nourishment of children (the breeding of
silkworms).

2. [..ni su.] The definition of the state or of the quality, in which one
is engaged or is (intransitive), or in which one causes a thing to be, what
one makes of a thing (transitive), provided it be a noun, is put in the Local
in *ni*, the form ..*ni-s*)*i*, *u*, *uru*, sometimes mutating to ..*n-s*)*i*, whence ..*(nz)**i*
(^シ。 ^ス。 ^ル) proceeds ⁶⁾. From the Gerund *ni síté* the form *nité* arises, by syncope.

¹⁾ Franco-Jap. Treaty. Art. XVIII. al. 1.

²⁾ Ibid. VIII. 1.

³⁾ *Shopping-Dialogues*, p. 39.

⁴⁾ Ibid. p. 41

⁵⁾ *Tschung-yung* XI.

⁶⁾ The *z* in *nzi* — I have observed it myself, — is so softly pronounced, that one thinks he hears *nyi*
instead of *nzi*, therefore even RODRIGUEZ in *Élém* § 29 has adopted the written-form *u*.

Examples:

a. *Si*, with an intransitive signification. — *I-nekúra ni site* (or *nite*) *itúsi tsu besi* (可坐而致也), one may do it while sitting. — *Fa, roku-sai ni sité kuru*, the leaf, being in the sixth year, dries up. — *Zai-wi ku-nen nisité* (or *nite*) *Ten-wau jou-zu*, = being in the ninth year of his reign, the Emperor dies. — *Nomi yotsu kado nisité. sué togaru*, the fruit is quadrangular, and pointed at the top. — *Kono sima va ni jitotsu ni sité omo yotsu ari, omo gotoni na ari*, this island (*Sikok*, or the four countries) is one and has four faces; these have each a name. — *Tatsi-tokóro ni sité mátsi tsu bési*, 可立而待也, standing on the point of departure he must wait. — *Saki*, the point. *Sakin'zuru tokin'va* (= *saki ni suru toki ni va*) *jitó wo sei-su*, when one is at the point (is the chief), one leads the others (先則制人). — \triangle *Fito jako ni nangin iri ni si-masúka?* ¹⁾, how many pounds shall I put in a chest? *Fyak-kin iri ni nasáre*, put a hundred pounds in. — *Roo no kata wa doo si-masúka?* the shape of the wax — how is it? — *Atsukavi ni surebu, musi, tsiisákú sité, mayumo tsiisaki wo tsukuru* ²⁾, by overfeeding, the (silk)worm will remain small and also make small cocoons. — *Sika va máma no gotóku ni sité seo* (小馬) *nari*, the stag is much like a horse and is smaller. — *Yama-inu va iro ki ni sité, jou siroku, wo nagasi* ³⁾, the wild dog, being yellow of color, has white cheeks and a long tail.

b. *Si*, with a transitive signification. — *Makoto*, truth. *Sono kokóro base wó makoto ni su*, he makes his meaning truth. — *Tókú wo akiráka ni su*, he lets virtue shine. — *Moto wo hóká ni sité, súé wo útsi-ni surebá, tami wo arasovásiméte, úbávu kotowó hodokósú* ⁴⁾, if one excludes the root (virtue) and includes the top (fortune), one teaches the people strife, and rapacity. — *Futokóro*, bosom, heart. *Kore wo futokóro ni si-tsubesi*, one ought to take this to heart. — *Omote*, face, front side. *Nisi va gava wo omote ni su*, on the west one has a river in front. — *Tuiráka*, level, smooth. *Ten-ka wo tairaka ni sürü koto va sono kuni wo osámuru ni ári* ⁵⁾ (平天下在治其國), the making the whole empire peaceful and happy depends on the government of his state. — *Meate ni suru*, to set for aim. — *Te-hon ni suru*, set for example. — *Dai-setsu* (大切) *ni suru*, to consider im-

¹⁾ *Shopping-Dialogues*, p. 11

²⁾ The inversion: *mayu mo tsiisaki* instead of *tsiisaki mayu mo* serves to bring out *tsiisaki* (=small) with emphasis.

³⁾ *Kasra-gaki*. XII. 5 r.

⁴⁾ *Das Gakw.* X. 8.

⁵⁾ *Ibid.*, X. 1.

portant. — *Atataka ni suru*, to warm. — *Komaka ni suru*, to make fine. — *Tsumabiruka ni suru*, to make clear. — *Karo*, light (of weight); *Karonzi*, to consider lightly, despise. — *Omo*, heavy, weighty; *Omonzi*, to consider weighty. To be distinguished from *Karoku si*, *Omoku si*, to make light, to make weighty. — *Sora*, empty; *Soranzi*, to learn by heart. — *Ama*, mead, sugar juice; *Ama ni su*, or *aman'zu*, to think sweet. — *Fakowa soye ni site kudasare* ¹⁾, please to give the chest into the bargain. — *Oki-tokei wo fitôtsu soye ni si-mašoo* ²⁾, I will give a time-piece into the bargain.

3. [*..ku su*, *..u su*.] If the definition of quality is an adjective in *ki* (§ 9), e. g. *Nagaki*, long, its adverbial form in *ku* (or merely *u*) is used to unite with *si*, *u*, *uru*, and the so formed compound (*Nagaku-si*), as long as there is no object direct, expresses the mere carrying out of the idea of the adverb, and, as it appears from the examples quoted, is equivalent to the predicative closing-form *Nagasi*, = is long; if however an object direct is involved, then the verb *si*, *u* has its transitive signification (the causative form *se-su* = *se-simu* seems to lurk behind it). In the example quoted at page 269: *Tsuriwo yókū-su*, he handles the angle well, *yoku* is a modal definition of the transitively used *si*, *u*, to do, handle.

a. With an intransitive signification *..ku si*, *u*, *uru* appear in propositions as:

Wo nagaku sité tooku tobu koto atarazu ³⁾, he (a certain bird) has a long tail and cannot fly far. — *Dava ... kubi naydkū siti, dsi takasi*, the camel has a long neck and high legs. — *Sono ke un-kyū (温之厚多) ni site, kitsūme no ke yori mo atataka nari; ndtsūrá suzusi* ⁴⁾, his hair is warm and close, and warmer even than the hair of the fox; in summer it is cool. — [*Tsikáki*, near.] A.. *va B.. ve tsikákū site C.. to koto-nari*, A.. comes near B.. and differs from C.. — [*Usuki*, thin. *Karoki*, light.] △ *Kutsibiru usūvu-site, kotobu karūu-su*, if the lips are thin (if the tongue is smooth), the word weighs light. — [*Araki*, rough, wild; *Arakūsu*, act wildly, behave wildly.] *Ten-wau ūmūre-tsuki aráku-site jito wo korōsu kotowo konómā*, the emperor, fierce by nature, was fond of killing men. — [*Gotóki*, like.] *Kaku no gotoku sureba*, when people are acting in this way. — [*Yasuki*, easy.] *Nokorazu O kai nasāru nará, yasūku-site age-mašoo* ⁵⁾, if you buy the whole

¹⁾ *Shopping-Dialogues*, p. 12.

²⁾ *Ibid* p. 39

³⁾ *Kasira-gaki*. XIII. 11. r.

⁴⁾ *Ibid*. XII 9 r

⁵⁾ *Shopping-Dialogues*, p. 36

stock, I will let you have it cheap. — [*Naki*, not existing. *Naku su* (△ ナウス。ナウス。 pron. *ngosu*), 1. to be wanting, to fail, 2. to think paltry (of no value).]

1. *Yakū su koto nakū site*, *Kami no tōsūkē uri*, medical treatment failing there is God's help. 2. △ *Fitō wo nandomo ngu su*, he considers others as of no value.

b. With a transitive signification *..ku si*, *u. uru* is found in propositions as:

[*Takaki*, high.] *Me-ate wo takaku suru*, — to exalt one's aim, not to give up one's intention. — [*Fikiki*, low, humble.] *Me wo pikiku site utsubukite miru*, to cast the eyes downwards and look below. — [*Tadāsiki*, right, upright.] *Sono mi wo osamento hōssuru monō wa mūdzu sono kokōro wo tadāsū-su Sono kokōro wo tadasiu-sento hōssuru mono wa mūdzu sono kokōrobase wo makōto ni su* ¹⁾, who ever will govern himself, first makes his heart right. He who will make his heart right, first aims at truth. — [*Mattaki*, whole; *muttaku-* (*mattau*, *mattou*, △ *mattoo*) *su*, to make whole, to perfect.] *Zin wo suru to wa sono kokōro no tōkū wo mattou suru yuen nari* (爲仁者所以全其心之德也), the practice of humanity is the means to perfect the heart. — [*Toki*, quick, ready.] *Kore wo toku su*, he does it quickly. — [*Atsūki*, hot.] *Atsuku* or *Atsuu suru*, to make hot. — [*Suzusiki*, cool.] *To wo jiraki suzusuku su besu*, you may open the door and let in the coolness. — [*Fitōsiki*, = one-ish, of one sort.] *Koku ka wo fitōsū su*, he makes the country and people conforming to one mode. — [*Onōziki*, identical.] *Tomoni tsū-kūkū wo onōzu sēzu*, not having the nuddle kingdom in common. *Tsiri wo onōziku sēzu*, not having the dust in common, not staying at the same place with anyone. — [*Fukāki*, deep; *Katōki*, hard, fast.] *Ne wo fukgu si, fozo wo katiku suru kasu nari*, = it is a plant, that shoots its roots deep, and makes its stalk hard.

4. [to *su*.] The appositive definition, what a thing is made, whether in fact or in imagination merely, is characterized by the particle *to*, = *to*, (see page 70. V). If an object direct is mentioned in the proposition, the apposition has reference to the object and *si* has the transitive signification of make (*to*), take for, consider as; on the other hand if no direct object is mentioned in the proposition, the apposition has reference to the subject, and *si* has the intransitive signification of: to be actually.

a. Appositions referring to the subject we have in sentences, like:

¹⁾ *Das Gaku*, IV, 4.

for step (slowly). — *Yuru yuru to suru*, slowly, by degrees to do. — *Yuru yuru to site* (or *Yuru yuru to*) *fappoo* (八方) *ve jirogu*, it spreads gradually in all directions.

5. If the appositive definition, what any thing is made (to), and that in imagination, is a verb with or without complement, it is put in the closing-form followed by *to si*, *u*, *uru* etc.

Kakuru koto nasi, there is no want. — 爲ス無^{ナシ}缺^{カケ}ト, *Kakuru koto nasi to su*, people think, that nothing is wanting. — △ *Kore yori ūewa nai*, there is nothing that surpasses that. *Kore yori ūewa nai to su*, people consider, that nothing surpasses it. — *Itari*, come to.. *Itareri*, is come to.. *Ware itareri to su*, I think to have come to the extreme, to have reached the topmost. — *Faru-aki va kage wo tattomi*, *fuyu va jinata wo gosi to su*, in the warm season (spring—autumn) the shadow is prized; in winter the sunshine is thought the best. — *Tada jikure ni kari-suru wo yosi to suru nari*, people think it for the best, to hunt only in the evening.

6. [*en-*, *in-*, *an-to su*.] The definition expressed by a verb with or without complement, to what purpose a person is occupied, is put in the Future followed by *to si*, *u*, *uru*; whence the forms: ..*en to su*, ..*in to su*, ..*an to su* (△ *eô-*, *iu-*, *oo to su*), = he is busy about... he is about to..., he tries to...; Lat. *in eo est ut*, *id agit ut*. These forms are equivalent to the Lat. *verbum meditativum* (*moriturio*), and, as it, express an effort towards something.

Kassen ni yūkân to su, he is about to go to battle. — *Yebisû domo no ni ji wo janátte mikoto wo yaki-korosan to suru toki*, *mikotono faki-tamaveru fou ken midsu-kara nukete*, *moye-kitaru kusa wo nagi-faravu*, when the savages setting the field on fire tried to burn the prince, the sword which the prince had girded on, unsheathed itself and mowed the burning grass away.

7. [*.to sité*, = ..*to te*.] Instead of the gerund *to site* the syncopated *to te* is often met with. Examples:

Kono aida ni, *Hayatomo sedo to ¹⁾ te*, *sivo hayâsi*, being between them (between the two banks) the isthmus of Hayatomo, the stream is rapid. — *Kono hoká Koorai-taka*, *Yezo-taka*, *Riu-kiu-taka to te*, *kuni-guni ni ari*, moreover there are, since

¹⁾ In our opinion, to estimate *to*, rightly as it is here used, what has been said at page 70, V, respecting *Fito to va*, must be observed.

THE falcon of Corea, that of Yezo, that of Liu-kiu are met with, (falcons) in every country. — *Kono seki wo Fotoke ni nitari to te*, *Buts-zgu-séki to mo ivü*, people call that rock, because they think that it resembles a Buddha, the Buddha-image-rock. — *Iné wo tsumide* (△ *tsunde*). *siro to site ... tatakgru*, he heaps up rice-balls to a fort and fights. — *Yase-ki wo niwaka ni sei-teu-* (成^ス 長^マ) *se-simen to te koyasi wo tsüyoku-su bekarázü*, to make meagre trunks of trees grow, they may not be too strongly manured. —

人^ニ ト^テ 日^ニ 吳^コ *Go koku no uau va Nippon wo semen to te su-man no nin*
 數^ジ 數^ス 本^{ボン} 國^{コク} *ziyn wo watásu*, the king of the country U, intending
 フ^フ 萬^{マン} ノ^ノ 王^ワ *to make war on Japan, sends a force of many tens*
 フ^フ 萬^{マン} ノ^ノ 王^ワ *of thousands thither.*

§ 104. **Bési**, may, can, shall: **Béki**, adjective, *Békü*, adverb possibly, expressed in Chinese by 可。當。應。須。合。好。請。

I. Derivation and signification.

Be (べ), after the old form of writing ムベ, *mübé* (pronounced as *mbé*), also ウベ, *ubé* and ウメ, *üme* (pronounced as *mmé*), is in Japanese dictionaries, called a word of assent ¹⁾ and made equal to the Chinese 宜 *i* ²⁾).

If, although this definition of the idea is practically sufficient, an investigation of the origin of *Be*, is still required, it must be sought in the exclamation *m*, which, as our *hem*, implies that a person understands something, and in *he*, = our *yes*. The original form, *m-hé*, according to the rule of euphony passes, in pronunciation, into *mbé*, expressed in writing by べ, for which we write *be*, whereas in the month of a Yédo gentleman it sounds clearly as *mbe*.

The old form ムベ, *Mübe*, occurs as a substantive with the signification of consent still, in expressions as *Mübé nari* (宜^{ムベナリ}), it is granted, = one has the liberty to do, one may do: *Mübé narázü*, it is not allowed, it may not be; whereas べ (*be*), occurs as a substantive in the every day expression *Su-be nari*, it is possible, *Su-be nasi*, it is impossible.

¹⁾ 古ハ 諾 ヲ ウメ ウベ ト カケリ, i. e. Formerly the Chinese word 諾 (= consent) was translated with *Ube* or *Ume*.

²⁾ 宜 *i*, 'suitable, proper, fit, becoming, ought, should.' MEDHURST, *Chinese and English Dictionary*

The forms derived from the root *Be*: the predicative *bési*, the attributive adjective, *beki*, and the adverb, *bekā*, thus include the idea of may, and of can, i. e. no external cause preventing the doing of a thing. A command to do something is not included in it, and we do injustice to the politeness of the Japanese, if we give to this word the signification of our „one must, you must, you shall.” The idea of consent on the one side does not include that of obligation on the other (must), and can, at its strongest, only contain an inducement.

II. *Be* belongs to the root-words treated in § 9. I. B., of which the so called adjectives in *ki* are derived. In accordance with the rule given there, *Besi* and *Beki* in the old-Japanese and in the popular language are superseded by the syncopated form *Bei* (可^レ) and the adverb *Beku* by *Beo* (可^レ ^フ ^フ ^フ ^フ 歴^フ), and that particularly in the countries east of the Hakone-pass, whereas in Sinano *Mei* (可^レ ^フ) is said, instead of *Bei* ¹⁾.

With regard to the inflectional forms, they cannot be better elucidated than by a systematic synopsis. The writer confines himself to those forms, which have actually come under his notice, and with regard to such as, according to the rule, may yet exist, he refers the reader to the Synopsis of the Inflectional forms of *Nasi*, § 106.

INFLECTIONAL FORMS OF *BESI*, MAY, CAN.

	Aorist		Contin. present	Preterit.
Root-form	<i>Be</i> , <i>can</i> .	<i>Békū-si</i> , <i>may</i> .	<i>Bekári</i> , arisen from <i>Beku + ari</i> , <i>is</i> <i>being able</i> .	<i>Bekéri</i> , arisen from <i>Beku + eri</i> , <i>has</i> <i>been able</i> .
Closmg-form	<i>Besi</i> , △ <i>Bei</i> , <i>Mei</i> , <i>it can</i> .	<i>Beku-su</i> .	<i>Bekári</i> , <i>Benari</i> .	<i>Bekési</i> .
Subst. and At- tributive	<i>Beki</i> , △ <i>Bei</i> , <i>Mei</i> , <i>possible</i> .	<i>Bekusuru</i> .	<i>Bekáru</i> .	<i>Bekérū</i> .
Subst., isolated	<i>Beki va</i> .		<i>Bekáru vá</i> .	
Gerund.		<i>Békū-sité</i> , <i>contr.</i> <i>Bete</i> .		
Local			<i>Bekáre ba</i> .	<i>Bekére bá</i> , <i>when he</i> <i>could</i> .
<i>as, when, there</i>				

¹⁾ *Wa-gun Sivori*, under *Mei*. Vol 17 p 1. recto.

	Aorist	Contin Pres	Preterit
Concessive <i>although</i> Adverbial. . .		Bekare domo. Bekaraku.	Bekére domo.
		FUTURE.	
		Bekar)an. △ go. oo.	Beken, <i>it shall ha- ve been possible.</i>
		Bera (可 ^べ 焉 ^う). Bera nari, <i>it shall be possible</i> (可 ^べ 也 ^や). Bekárabá, <i>if' it be possible.</i>	
Conditional <i>if</i>	Békuni.		
		NEGATIVE.	
	Be-nasi, <i>old-Jap. may not.</i> Sube-nasi, = <i>it is not to be done.</i>	Bekará)zu, △ nu. Su-bekarázu, <i>it is not possible.</i> U-bekarázu, <i>it is not to be obtained.</i>	NB. Page 292 line 9 from the bottom for <i>Bekési</i> read <i>Bekeri</i> , line 7 for <i>Bekéru</i> read <i>Bekési</i> , <i>Be- keru</i>

III. ON THE GOVERNMENT OF *Besi*.

The verb, which, preceding *Besi*, expresses what one may, can, shall or will (do) is put, either in its root, or its attributive form. In nondeflecting verbs both forms are used, in deflecting verbs in *i*, only the attributive form in *u* or, instead of it, in the root, in *i* with *nu* or *tsu* as termination. Examples with nondeflecting verbs:

Ake-besi, one can, may open. — *Mi-besi*, one can, may see. — *Fiyori yoki wo mite, tané wo age-besi*. *Savo-nado ni tsuri, jikage-nite kuwakásu-besi*, if you see, that the weather is fair, you may take out the seed (of the silkworms that have been put in water). Suspend it on sticks and dry it in the sun. — △ *Wakerare*, be divided; *Wakerárürü-beki*, divisible. — △ *Mi-wakerare*, to be distinguished at sight: *Mi-wakeráruru-besi*, it is to be distinguished at sight. — △ *Ararari*, to be visible; *Aravaruru-beki koto*, visibility. — *E, Ete* (or *Ye, Yete*) *U. Uru* (get) becomes *U-beki* instead of *Ur'beki*; ウベキモノ, *Ubeki mono*, something one can get, something obtainable. — *Sesime*, have it done: *Sésimū-bési* instead of *Sesi-*

már'besi, one can have done. — *Tasúke*, help, save; *Tasuku-besi* instead of *Tasukur'besi*. — In a legend S'ákya speaks to the falcon: *Nandzi kono juto wo tásúku-bési*, spare this dove. — The falcon answers: *Ware kono juto wo tásúkebá, ware ucíte si-su-besi*, if I spare the dove, I shall die of hunger.

Examples with nondeflecting verbs:

焉^ニ當^シ此^〇 *Nari*, to be. *Kono sima konarazu Okino-sima naru-besi*, this island will undoubtedly be that of *Oki*. — *Si*, to do. *Su-beki* (可爲), feasible. *Su-beki koto ari*, there is a possibility of doing (this). — *Onna kono tewazu wo su-besi*, women ought to do such work. — *Kore wa onna no su-beki tewazu nari*, that is a work which women can or ought to do. *Su-beki* (being able, or about to do) is here conceived in an active sense, whereas the genitive *onna no* precedes as attributive definition. — *Tomo ni iyu-besi* (可與言), people may speak with one another. — *Nirakáni fusegu-beki yugumo nakereba, Kavatsiye nige-yuku*, as in the hurry it was impossible to offer resistance, they fled to *Kavatsi*. — *Kore wa nasazáru bési*, with regard to this, it may remain undone. — *Kore wa nasaru bekarazu*, with regard to this, one may not do it. The former allows, that something may not happen, the latter forbids that it happen. — *Tsumabiraka ni su-bekarázu* (不可審), I cannot make it clear.

The terminations *nu* and *tsu* occur in deflecting verbs, e. g. *Ari*, to be; *Ari-nu-bési*, it may or can be. — *Iri-nu bési* (可入), one may go in. — *Itári-nu-bési* (可至), one may or shall come to. — *Ivi* (*Ii*), to be called; *Ivi-tsu-bési*, it may or can be called. — *Tanu-kokúro ni megurási-tsu-bési*, one can make it run round on the palm of the hand.

I refer both terminations not to the closing-forms *tsu* and *nu*, treated in § 84 and 85, but to 豊^ヌ *nu* (a variation of *no*) and 津^ツ *tsu*, which, as characteristics of the attributive relation, are derived from the old language. See page 67.

IV. 1. The ability to do any thing is expressed by **Yókúsi**, *u*, *uru*, to do good; 能^ユ 耐. 克. 巧. Negative **Yokusé**zu, △ **Yokusénu**. From the expression: *Uru koto wo yókú su*, = I am able to get, it appears that the definition what one is able for, precedes as object in the Accusative.

Also used adverbially *Yoku* expresses the ability to do anything, e. g. *Omon-bákátte síkúsite notsi yóku u*, by reflection is one able consequently to attain (his object). 慮而后能得. *Dai Gaku*. I. 2.

能^{ヨク} 能^{ヨク} 仁^ニ
 惡^{ハク} 愛^{アイ} 人^{ジン}
 人^ニ 人^ニ 爲^ス

Tada zin-zin yókā hito wo ai-si, yókā hito wo ukimā koto wo su ¹⁾, the humane man alone is able to love others, to hate others. — *Sei-zin to iedomo, mata yoku-sazaru tokoro uri* ²⁾, even if he were a saint, there would still be

something that he could not do.

2. The inability to do a thing is expressed by **Atavázi**, u (不^フ 能^ズ), = Lat. *non valet*, = *Uru koto atavázu*, = the acquisition is not brought about. **Atávi**, of which **Atavázu** is the negative form, is composed of **Ate**, = equivalent, and **avi**, u, = to fit, or, after the *Wagun Siwori*, from **Atekavi** (當^{タテマ} 易^カ), = to take the place of a thing, as an exchange, and means, substantively used, the value (直^{チカ}) of a thing: thus, as a verb, to be of value, to be worth (Lat. *valere*). The Japanese language considers the treatment, and not the person treating, as that which is not of value, or cannot be brought about.

吾^{ワレ} 弗^ズ 能^ズ 已^ム 矣^{ナリ}, *Ware gamu koto atavázu* ³⁾, = that I (halting half-way) should rest, is not brought about. = I can not rest. — *Ken wo mite ayáru koto atavázu, ayáte sakinzará koto atavazáru vá mēi nári. Fu-sen wo mite sirizókárú koto atavázu, sirizókētē tjosáyáru koto atavazórú va ayamátsi nari* ⁴⁾, to see an excellent man and not be able to raise him; to raise him and not be able to promote him, is fate. To see a good-for-nothing and not be able to remove him, to remove him and not be able to put him away, that is a mistake. — *Kori wo motsiite tsukusu koto atavazaru mono aru* ⁵⁾, = that this (principle) be

盡^{ツク} 有^{アル} 用^{ヨウ}
 者^{モノ} 不^ズ 能^ズ 無^{ナク}
 矣^{ナリ} 能^ズ 之^ヲ

exhausted by the application, will be something impossible. — 不^フ 能^ズ 無^{ナク} 敝^ヘ, *Tsuige nahi koto atavázu*, it is not possible, that (a thing) do not perish.

V. To dare, is expressed by **Ahete**, **Aete** (敢^{ケン}), the gerund of **Ahe** or **Are**, u, *uru*, - to answer to... — *Ahete atavázu* (不^フ 敢^ズ 當^{タテマ}), he dares not attempt it. — *Ahete kotonari-iru*, he dares judge of it. — *Ahete kotonari-ivánu*, he dares not judge of it. — *Taraváru tokoro areba, ahete tsátomezunba arázu* ⁶⁾, = if there is any thing that does not suffice (if he comes short of), he (the man of character) does not dare not exert himself, — he dares not be negligent.

¹⁾ *Dai Gaku* X 15

²⁾ *Tschung-yung* XII. 2

³⁾ *Ibid* XI 2

⁴⁾ *Dai Gaku*. X 16.

⁵⁾ *Tschung-yung*

⁶⁾ *Ibid* XIII 4.

Remark. The negative *Ahēzu* or *Ah'nu* (不敢), joined to the root of a precedent verb, means the not accomplishing of an action; it is made equivalent to *Futasazu* (不^レ果^ル ^ハ), not to accomplish. — *Omoi-*, *Ivi-*, *Tori-*, *Nagare-ahēzu* or *ah'nu*, mean: not continue meaning, saying, taking, flowing.

VI. That an action or a state is fitting, or is as it should be, is expressed by *Too-sen tari*. u (當^ル然^ル ^ニ ^{タリ}), = it is as it should be. Joined to it are also the ideas, that one is obliged or even entitled to it. The definition what is fitting, precedes as substantive proposition, and is characterized by *koto* (affair). — *Oitāru wo uyamaku koto too-sen tari*, that age is respected, is as it should be. —

當 乗 ヲ 府 日 *Nippon sei-fu yori ... fāne-bune ni ... yaku-nin nori-*
然 組 役 本 *kumasuru koto toosen taru besi* ¹⁾, it will be proper that
タレ^ル マス^ル 人 船 政
シ^ル 人 船 政
on the part of the Japanese government custom-house
officers be placed on the ships; or, after the official
translation: the Japanese government shall have the right ... to place.

§ 105. The desiderative verbs.

I. Desiderative verbs are formed by grating on the root of the verb, the word expressive of quality **Ta**, = desirous. Belonging to the adjectives in *ke* (see page 109 n°. 69), *Ta* (ideographically expressed by 欲, phonetically by 度^ダ), has all the inflectional forms common to them, thus *Taki*, the substantive and attributive form, = desirous; *Tasi*, predicate, = is desirous; *Tāku*, adv. — The spoken language, which according to § 9 II. suppresses the *k* and the *s*, supersedes *Taki* and *Tasi* by *Tai* (タイ, for which タヒ is improperly written), and *Tākū* by タウ, *Tqu*, *Too*, for which inadepts also write タフ.

Mi-taki (△ *Mi-tái*), desirous to see; *Mi-tāsi* (△ *Mi-tái*), he desires to see; *Mi-tākū* (△ *Mi-tqu*, *Mi-tgo*, *Mi-too*), adv. — 欲^ル見^ル. 見^ル度^ダ. — *Mi-takuba*, if he wishes to see. — *Mi-taku* (or *Mi-too*) *mo nai* ²⁾, he will not even see.

From the adverbial form *Taku* or *Too*, by means of the verb *S)i*, *u*, *uru*, to do (§ 103), is derived *Tākū-si* or *Too-si*, to desire; gerund *Tākūsitē* or *Too-sitē*,

¹⁾ Regulations by which the Dutch trade in Japan shall be carried on Art II

²⁾ This is the „*tomo nai*, je ne veux pas,” occurring in *RODR Élm* pag 54 § 56 line 4.

in the spoken language passing by elision into *Takū-té* or *Too-te*, = desiring; *Takute wa* or *Toote wa*, the gerund isolated by *wa*, = if one desires; *Takute mo* or *Toote mo*, though he wishes.

The adv. *Taku* or *Too* is further used in compositions like *Taku-* or *Too-gozu-ri-masū*, is desiring; *Taku-* or *Too-omou*, or *omoi-masū*, = is desirous thinking, = desires; *Taku-omoote iru*, *Taku-omoote ori-masū*, roundabout polite form for: I desire; *Tākū-zon-zi-māsū*, = I am desirous; *Mairi-taku-zonzi-misū*, I will go.

II. Continuative forms.

1) If according to § 10. to the adv. *Taku* or *Too* we join the verb *Ari*, to exist, we obtain the continuative form *Taku + ari* or *Too + ari*, which in pronunciation, and in writing also, passes over to **Takari**, (タカリ), = continually to be desirous. Inflection, the same as of *Ari* (§ 96).

Pres. *Mi-takū ari*, *Mi-too ari*, *Mitakar)i*, u. is desiring to see.

Gerund *Mi-taku-arite*, *Mi-taku-ätte*, *Mi-too-ätte*, *Mi-takarite*, △ *Mi-takutte*.

Concess. *Mi-taku wa aredomo*, also *Mi-tai-keredomo*, though he desires to see.

Condit. *Mi-taku-ba*, *Mi-takereba*, *Mi-tai-naruba*, if he desires to see.

Future *Mi-takaroo*, he may desire to see.

Pret. *Mi-tooattu*, *Mi-takatta*, he was desiring to see.

Mi-takatta keredomo, though he has desired to see.

Fut. Perf. *Mi-takattaroo*, he may have desired to see.

Derivative verbs of this stamp are:

<i>Kiki-taki</i> , desirous to hear. 聞き度々	<i>Ure-taki</i> , desirous to mourn, = sympathetic.
<i>Yuki-taki</i> , desirous to go.	
<i>Si-taki</i> (支度), desirous to do, = ready. — <i>Si-taku-</i> (<i>si-tgu</i>)- <i>suru</i> , to be ready.	<i>Nimu-taki</i> , desirous to sleep. sleepy. — △ <i>Nemu-tai</i> , I will sleep. — <i>Nimutaku nasi</i> (△ <i>Nemu-tgu nar</i>), I am not sleepy. — <i>Ware muta nimutaku mo nai</i> (vulgo <i>nemu-tgu mo nar</i>), also I am not sleepy. — <i>Nemu-tusa</i> , sleepiness. — <i>Wa-takūsi</i> , = selfish: the I.
<i>Itisi-taki</i> (欲致), desirous to bring about.	
<i>Manabi-taki</i> , desirous to learn.	
<i>Nomi-taki</i> , desirous to drink.	
<i>Mede-taki</i> , desirous to love, in love.	

§ 106. The leaving off of an action is expressed

I. by the deflecting transitive verb **Maku**, u. From *Ake*, to open, *Mi*, to see, *Yuki*, to go, are derived by means of *Maki*: *Ake-maki*. *Mi-maki*, *Yuku-maki*,

to leave off opening, to leave off seeing, not to go farther. From the examples given it appears, that, just as in the forming of the continuative, factive and passive forms, the weak *i* of the deflecting verb undergoes a strengthening. *Mak)i*, *u* means to roll up; thence the substantive *Maki*, a roll, or *Maki-mono*, a thing that is rolled. A roll of writing, that has been used, is rolled up again. Thence, improperly: *Sita wo maku*, to roll up the tongue, i. e. cease speaking, grow speechless. — *Ito naki koto wo makite zi wo utāju*, he lays the stringless harp aside and sings a verse.

Joined to a verb with the signification of ceasing to do what the verb expresses, *Mak)i*, *u* is expressed by 退 = to refuse, to retire, thus 見^レ退^ス, *Mi-maki*, to cease seeing. — 知^ル退^ス, *Sira-maki*, to have done with a thing. 欲^ハ聞^ク退^ス敷^キ, *Kika-máku jósiki*, desiring not to hear more of. — 懶^シ聽^ク政^ヲ, *Mátsuri-koto wo kikamaku jóssu*, he wishes to hear no more of business.

II. *Yam)i*, *u* (止^ム), *intr.*, to become quiet, to come to rest, Lat. *quiescere*; to leave off ... — *Kaiko kává wo kúri-yamu*, the silkworm leaves off eating. — *Kává wo furi-yame*, leave off strowing food on the floor (to feed the silkworm). — *Yami*, as we see, with the root of a precedent verb forms a compound verb.

III. *Síma)v)i*, *u*, (△ *Sima)i*, *u*, 了^ル, phonetically expressed by 仕^シ舞^{マシ}, in my opinion, a distortion of *Sámávi*, to retire to rest, perch as bird, thence improperly to have done with a thing, to leave off. It belongs more especially to the spoken language, and generally has the complement of the action one leaves off, in the gerund in *te* or *de*, sometimes also in the verbal root, before it.

Sí-goto wo site simái-másoo, I shall finish my work. — *Wátákusi wa sono siyo-(šo) motsū wo moháya yomi-simárita* (△ *sinoota*), I have read this book through-out. — *Kare wa kunde simoota*, he has left off eating, = he has eaten. — *Kunde simáute aroo*, he will have eaten. — *Waki-simáuta sake*, fermented beer. — *Imada waki-simarázu ni oru sake*, beer that has not fermented. — *Kunde simaé; nonde simaé*, leave off eating and drinking. — *Uri-narúte simágu*, to sell out. — *O ya-siyókú O simai nasare mase*, may your supper be ended! = take your supper at my house! the action being represented as finished. ¹⁾

¹⁾ Compare what A. RÉMUSAT in *Élém. de la Gramm. Chinoise* § 352 says concerning 了 *liao*.

Simavási, u, causat., to make leave off ... — *Watákusi ni mádzu iúte-simavasego*, let me first have done speaking.

Simavare, u, **uru**, pass., to be finished. — *Kaki-simaruretaru šoo-kan*, a written (finished) letter.

§ 107. The adverbial form of a verb, as characteristic of modal propositions, like: as one thinks, as one says, is **..á-síku**, **..á-sikū vá**, = **..á-ku**, **..á-kuvá**.

Of the verbals derived by means of **síki**, = ..like, treated at large in § 16. 2), page 121, some by changing *siki* into **síku** assume an adverbial character. From *Omúci*, to think, to mean, is obtained *Omovásikū*, = probably, as one thinks or means. This is the axiom. As nevertheless the *si* of *síku*, is suppressed, for shortness, *..a-síku* passes into **..á-ku**; from *Omovásíku* is formed *Omováku* and with addition of the isolating *va*, *Omováku vá*, = as one means. The same is good of:

Ici, u, to say, to be called; *Si ni ivaku* (詩^シ = 曰^フ), = as it is said in the odes, according to the odes.

*Nori-tamár*i, or *No-tamár*i, u, to bid, enjoin, command; *Sino nori-tamavóku* (子^シノ曰^フ王^ハク), = according to the master's sentence, as the master says.

*Negáv*i, u, to wish; Δ *Negavókuba*, *sa-yoo yorosii*, = as I wish, it is good so, = so it should be according to my wish.

*Máus*i, u, to say; *Máusókū*, as people say. — *Fós*i, u, now *Fóss*i, u, to desire; *Fosáku* (欲^サク), as people desire, as people will.

Iveri, has said; *Iveráku va*, as people have said.

Ivikeri, has said; *Ivikerasi*, it is as if people had said (compare § 18); *Ivikeraku* (云^イ来^キ多^タ久^ク), as people have said. — *Sen-zi* (宣^{セン}旨^ジ) *ni ivikeráku va*, as it has been said in a proclamation by the Mikado.

*Osor*e, **uru**, old-Jap. also *Osori*, to fear; *Osorákūva* (恐^ソラクハ), as it is to be feared, as I fear; a polite way of expressing doubt.

Nari, to be; *Narókū* (= *Narásiku*), = as it is, preceded by a verb in the substantive form, e. g. *Kiku-naróku*, as one learns. — *Miru-naróku*, as people see. — *Ivu-naróku*, as people say. — *Utagovu-naróku*, contracted *Utagvu-ráku*, probably. *Naróku* is declared to be a contraction of *Nari* (to be) and *Kaku* (= *Sikáku*, adv. so, compare § 17) ¹⁾, and, while it is said that *Naróku* must

¹⁾ 也^{ナリ}斯^{カク}ノ畧^{リョウ}. See 助語審象, *Zio-go sin-šoo* or Explanation of the auxiliary verbs, III. 51 v.

be expressed by 説 or 道, people write 聞^ク説^ヲ. 見^ス説^ヲ. 言^フ説^ヲ or 聞^ク道^ヲ etc.

Remark. The derivative form *siki*, elucidated in § 16, predicate *sisi*, contracted *si*, which in connection with *ari* (to be) passes into *ará-siki* and *ra-siki* (§ 18), is also joined to verbs to express doubt ¹). Consequently *Keri* (= has been, § 82) passes into *Kerási*. it is as if it had been; *Ki-ni-keri* (= is come, § 84) into *Ki-ni-kerasi*, it is as it were come. — *Aki wa ki-ni-keri* ²), the autumn is come. — *Fáru sugite* ³ *nátsu ki-ni-kerasi* ³), the spring is passing away and it seems as if the summer were (already) coming.

§ 108. ...*meri*, = it is as if, it seems, an old-Japanese derivative form, which, as it is said, resembles *Nari* (= is) but expresses some doubt ⁴). It follows the indicative closing-form of a verb.

Yebisū no kami no koto yo ni sumazama ni iu-meri ⁵), with respect to the history of the God Yebis', people speak about it in the world, as it seems, in different ways.

Tsigiri okusi ⁶ *sasemo ga tsuguwo* ⁷ *inotsi nite*

Avare! *kotosi no* ⁸ *aki mo iu-meri* ⁶).

Oh dew of the sprig, that is planted with promises! In my life, Alas! the autumn of this year, as it seems, passes away (without seeing the promise made to me performed). — *Inu*, from *In*i, *u*, *uru*, to go away (§ 84), not a negative form of *I*, to be.

As belonging to this category are cited: ⁹)

Ak'nu-meri (明去), it seems to become day.

Nagáru-meri (流), *Fáču-meri* (消去), it is as if it flows away, as if it perishes.

This form is to be distinguished from *Tsubómi-éri*, *Nasásim-éri*, being the pret. pres. of *Tsubómi*, to bud, and *Nasásim*, to order to be made (see § 80), as also from *..nameri* or *..nanmeri*, shall have been, Future Perfect. of *Ni*, to be (see § 100. I.).

¹) *Súkôsi utagavu kotoba nari. Wagun Sawori*, under *Rasi*

²) *Hiyaku-nin*, N^o 47.

³) *Ibid* N^o. 2

⁴) ナリト似^ニテ少^シ疑^ヒビノ意^{コト}アリトイヘリ. *Wagun Sawori*, under *Meri*

⁵) *Nimaze* II 16 recto

⁶) *Hiyaku-nin*, N^o 75

⁷) *Wa-gon Sawori*

§ 109. **Nási**, **Náki**, **Náku**, in the ordinary manner of speaking and writing, by the suppression of the *s* and *k* (see § 9, II. page 112), **Nai**, **Nai**, **Nau** (ナウ, pronounced as **Ngo**, whence the written form **Noo**, **Nô** and **No**), means not to exist (無), not to be present, to be not at hand, in opposition to *Ar)i*, *u* (有, § 96), = to exist.

A general sketch in § 20, when treating of the derivative adjectives in *naki*, has already made us acquainted with this word. Here it requires to be elucidated in further particulars, concerning which all the dictionaries generally leave the student in the lurch.

I. The root **Na**, of which the sound *n* is the negative element (compare § 91, I), occurs

1. as prefix, like our *un*, in compounds as: *Na-yami*, = unrest; *Na-koto*, nothingness; *Na-wi* (ナヰ), *Na-i* (ナイ), = un-seat, i. e. earthquake; *Na-mi*, the un-real, the nothing; whence *Aru-jitô wo nami-su*, = *Nai ga siro ni su* (蔑), to esteem any one as nothing.

2. as the forbidding not. followed by an imperative, that closes with *so*. — *Na-motomé so*, seek not! — *Na-si so*, also *Na-si zo* (勿爲), do not! — *Na-iri so*, say not! — *Na-nakare so*, = △ *Na-nakasso* ¹⁾, let it not be wanting! = it must be there.

3. In the spoken language *na* suffixed to the substantive form of an affirmative verb is the forbidding not, Lat. *ne*.

Ageru na, raise not!

Kiku na (聞^き 奈^ナ), hear not!

Miru na, see not!

Iu na (イ^イ ヲ^ウ ナ), say not!

Aru na, be not!

Suru na, do not!

Ageraruru na, let it not be raised!

Yomaruru na, let it not be read!

This imperative is strengthened by the subsequent *yo*. — *Miru-na yo*, you shall not see. — *Wasururu-na yo*, you shall not forget.

4. *Na* suffixed to the substantive form of a verb, occurs as characteristic of a negative question. — *Mun gin de wa hyaku nitsi kakari masuna?* for (the delivery) of ten thousand pounds are not a hundred days needful? — *Ru ni mo iro-iro arimasu soo-na?* there are also different sorts of miles. — is it not so? *Shopping-Dialogues* p. 31.

¹⁾ Compare *RODR.* 56, line 12

II. **Nasi**, △ **Nai**, predicate: there is not.

1. *Ato nasi*, there is no trace. — *Kizu nasi*, there is no hindrance. — *Urami nasi*, there is no disgust. — *I nasi*, there is no meaning. — *Yeki nasi*, there is no advantage in it. — △ *Zeni ga* ¹⁾ *arū kā? nai kā?* are there cents or are there not? = Is there money, or not? — *Lin-rio nasi ni hundsu koto*, to speak without forethought, not to care about what one says.

2. To bring it out with emphasis, the subject of *Nasi* is isolated, either by **va**, △ **wa**, or by **mo**, = also, even. — △ *Fu-sōku wa nai*, there is no want. — △ *Fitō kotomō nai*, = there is not even a single affair, = there is absolutely nothing on hand.

3. [**..koto nasi**.] If the subject, the existence of which is denied by *Nasi*, is a substantive proposition, it is characterized by **koto**, affair. — *Fitōri kore wo nāsu-koto nasi* (無獨成之), = that a person does this alone, does not exist, no one accomplishes it alone. — *Taka va kure ni sorete, mioo-tōso* (明^あ朝^あ) *ta-dzune yobu toki va, fitōwo mite, osōre tonde tsikād-zukū koto nasi*, if the falcon has flown away in the evening, and one seeks and calls him the next morning, he becomes shy at the sight of people, flies around, and it does not happen (*nasi*), that he approaches. *Tsikād-zukū koto nasi* may for rounding off the period, stand for *Tsikadzukānu*, not approach. — *Sari todomuru koto nasi* (△ **..koto ga nai**), 無去住, he goes not, he stays not. — *Sikareba kaiko va suzusiki ni masi-* (増^ぞ) *taru koto va nasi*, = that however the silkworm has grown in cool weather, this does not exist. — △ *Nān no koto mō nai* (無事), there is absolutely nothing at hand. — △ *Nān no ii-bun mō nai*, there is nothing to say.

[**..mono nasi**.] △ *Kore wo yōku-suru mono mo nai*, a person who can (do) such, there is not. — △ *Tanōsimi-suru mono ga nai*, there is no one people may trust. — △ *Me ni atāru mono ga nai*, there is nothing that comes under notice. — *Ohosiku za-sen* (座^ざ錢^{せん}) *to miyuru mono nasi*, chiefly those (coins) are wanting which (*mono*) seem to be counters or model coins.

[**..tokōro nasi**.] *Ki-suru tokoro nasi* (無所歸), there is no support. — △ *Nokōru tokōro wa nai*, there is no more room, = every place is taken. — △ *Futo ni waruu yuwaruru* (= *irōruru*) *tokōro wā nai*, there is nothing, about which ill is spoken by others.

¹⁾ For *ga*, see page 64.

4. If the definition that this or that is wanting, is predicate to a precedent subject, it is, for the sake of clearness, willingly isolated by **va**, \triangle **wa**, thus separated from the predicate. — *Iwazu ga sima j'itô nasi*, the „brimstone island" is without people, has no inhabitants. — *Kono yumi vá tsikdra nâsi*, this bow is without strength, is powerless.

5. The appositive definition, what a thing is not, is put in the Local, characterized by one of the terminations **ni**, **de**, **ni wa** or **de wa**. — \triangle *Ri j'ut ni wa nai*, it is not sagacity, it is stupid. — \triangle *Sono yau ni nai*, it is not so. — \triangle *..no yau ni nai*, it is not so as... — \triangle *Kore jodo ni nai*, it is not so much. — \triangle *Waga mama ni wa nai*, it is not capricious. — \triangle *Na-koto de wa nai*, it is no nothingness, it is even of importance. — \triangle *Waga koto de nai*, it is not my business; it does not concern me; I have nothing to do with it. — \triangle *Waga-tomo de nai*, it is not we. — \triangle *Sorewa sayau de wa nai ka?* is it not so? — \triangle *Sgu* (or *Sou*) **de wa nai**, it is not so. (不如是。不^レ然^ハバア^ラ)。 — \triangle *Doko de mó sou de nai to iru koto wa nai*, it is nowhere said, that it is not so, literally: it does not occur anywhere that people say that it is not so. — \triangle *Kau de wa nai*, it is not so. — \triangle *Sou sita koto de wa nai*, it is not a business of that nature. — \triangle *Minu de wa nai* (非不見), one may not overlook; one may indeed look to. — \triangle *Iwanu de wa nai* (非不言), one must speak about it.

6. [**ku nai**.] The definition denied by \triangle *Nai*, in the easy manner of writing, also precedes as an adverb. — \triangle *Kono syok-mots' umaku nai*, that meat is not tasty. — *Umaku nai syok-mots*, distasteful meat.

Remark. The predicate *Nasi* is in compound words used as an attributive also, e. g. *Na-nasi-yubi*, the nameless (the fourth) finger, i. e. the finger, whose predicate definition: *na-nasi* is at the same time its adhering attribute.

III. **Naki**, \triangle **Nai** (ナイ, vulg. ナ^レ also), = ..less, the adjective form.

1. Used as a noun substantive, it means: nothing, and answers to *Naki-mono* and *Naki-koto*, i. e. a thing or a matter that does not exist. — *Naki ni suru*, to consider as nothing, to cipher away. — *Fitôwo nai ga* (vulg. ナビガ) *siro ni suru* (蔑人), to consider others of no value. — *Korewo nasu mo yûre-naki ni arazu*, = also that people make this, is not a „cause-lessness," i. e. it is not without reason that this is done.

2. The attributive **Naki**, \triangle **Nai**, = paltry, in the original signification of not existing. — *Naki-j'ito*, a person not existing, not present, i. e. a de-

funct. — *Naki-mono*, vulgo *Nai-mono*, a thing not existing, a nothing. — *Arū fūtō no naki-koto wo kiku*, to hear of one's not being (his being dead). — *Naki-ato* (亡迹), a trace effaced.

3. As attributive adjective (= without, Lat. *absque*, *sine*) *Naki*, Δ *Nai* has the definition, what there is not, as a genitive before it, either with or without the genitive termination *no* or *ga*.

Δ *Tsuiye-naki koto atarazu*, continuance is impossible, = an end must come. — *Tsikara-naki yumi*, a powerless bow, a bow without strength. — *Tsikara-naki koto*, power-less-ness. — *Ato-naki nari*, it is a thing without trace = it has disappeared, = *Ato nasi*, there is no trace of it. — *Kiwamari no naki koto nari*, it is a matter without limitation. — *Kiwamari no aru koto nari*, it is a matter that has limitation. — Δ *Mi no oki-dokoro no nai mono*, a person without a place in which he can settle, a wretch. — Δ *Tsigai no nai ygu ni wa naranu*, it is not of that nature that there should be no difference. — Δ *Fei-sei no kokōro-gake ga nai*, without a life's exertion or care. — Δ *Tanomi ni suru mono ga nai*, without anything or anybody in which one has support. — Δ *Kokōro ni mono ga nai*, having no evil in the heart, = *Urami naki*, without disfavor.

Remark To *ga nai* of the last three examples, what is said at page 64 respecting *ga* is applicable.

IV. The adverbial form **NAKU** (ナク), = without, by the dropping of the *k* in the easy manner of writing passes to ナウ **Nau**, for which ナフ **Navu** also is written, sounding in pronunciation as **Ngu**, **Ngo**, — for which **noo**, **nó** or **no** have chiefly been written. See § 9. II. — *Nani-to naku*, *idzu to naku*, = without anything whatever, = nothing at all.

1. The form **NAKU** is used, as if it were the uninflected verbal root, in coördinate propositions. See § 9. B. 2. — *Kake-mo naku*, *amari-mo nasi*, there is nothing too little, nothing too much. 无欠无餘.

2. Among Poets **NAKU** supersedes the termination *.nu* of the negative verb. — *Are-naku*, = *Acénu*, not to dare. — *Maka-naku*, = *Makanu*, not to roll up (§ 106). — *Omoa-naku*, = *Omovánu*, not to think. See § 92. 4.

3. **Naku va**, Δ **Naku wa**, the adverbial form isolated by *va*, Δ *wa*, is used as predicate verb in adverbial propositions, with the meaning of as or if there is not, failing of. — *Iki-taru kizi naku va*, *si-taru kizi wó tórū-bési*, failing of a living pheasant, one may take a dead one (to feed the falcon).

4. **Nakunba**, **Nakumba**. The Local *Nakunba* contracted from *Naku ni*, and isolated by *va*, means in case of not existing, if there is not. — *Mádzu-*

sikūsité fetsūrāvu koto nāku, tonde ogoru koto nakumba, ikan? if one, being poor, is without flattery, and being rich, is without pride, how then? (what do you think of it?) Compare RODR. 56.

This Local form may even close a suppositive proposition, but is therefore no modus conditionals

アル	日	業	安	衣	
ヘ	ニ	ク	ア	イ	
カ	モ	ナ	ミ	シ	
ラ	ナ	レ	シ	ヨ	
ズ	ク	バ	ノ	ク	
	ン	一	第	道	
	バ	一	イ	ハ	
		チ	チ		

I-siyok' no mitsi va an-mān dai itsi no keo narēba, itsi nitsi mo nakunba aru bekarazu, as clothing and feeding are the principal acts towards the welfare of a people, they may never fail for a day.

5. **Δ Nāku te wa**, = **Nāo te wa**, contracted from *Nākusité wa*. See below V, 1, *Nākūsi*.

6. **Nāku to mo**, = **Nāku to iédomó** or **Nāku to iú to mo**, though it is said that there is not, granted that there is not, = even if there is not.

V. VERBS COMPOUNDED WITH **Nāku**.

As such come under notice: *Nākū-si*, *Nākū-se*, *Nakāri*, *Nakarāsime*, *Nakeri* and *Nākū-nāri*.

Explanation.

1. **Nākū-si**, **u**, **uru**, not to be, to be wanting, a coupling of *Naku* and *si*, = to do (see § 103. III. 3), antithesis to *Ar*), **u**, to be present. The spoken language, which makes from *Nākū-si*, **Ngu-si** (ナウシ), **Nāo-si**, changes the gerund *Nākū-site*, by syncope into **Nāute**, **Noote**, and *Nākū-site va* into **Nāute wā**, **Noote wā** ¹⁾, = by or through want of, or: as there is not. Examples:

Ya-tsiu va Nippon yākū-sō yori yurūsi naku-sité, ni-orōsu-bekarāzu ²⁾, at night, without permission of the Japanese officers, no goods may be unloaded. — *Nippon yākū-nin tatsi-ari nākūsite* ³⁾, without there being Japanese officers present. — *Zin-sin no rei siru-koto arazāru-koto naku-site* (or *ngu-site*), *sikāu-sité Ten-ka no mono ri arazāru koto nasi* ⁴⁾, the spiritual part of the human heart is not without knowledge, and so also are the things on earth not without natural laws. — *Kotoba nākū-site kaheri-tamaru*, without (saying) a word (the king) goes away

¹⁾ In RODRIGUEZ *Élém* p 55 line 3 below, *Nōmetawa* should stand instead of *Nōtewa*, = our *Nao te wa*.

²⁾ Art II al 3 of the Regulations by which the trade in Japan shall be carried on, belonging to the Treaty of 1859

³⁾ Franco-Japanese Treaty of 1858, Art VIII, al 4

⁴⁾ *Da Gaku*, v 2.

again. — Δ *Kane ga ngu-site* (or *Kane ya nakute wa*) *kánawáná*, without money no success. — Δ „*Anohito wá ori-ori kami-ire wo nókusa* (or *nakusare-masá*), he is always losing (*real wanting*) his pocket-book” ¹⁾.

Nákú-s)e, **uru**, Δ **Ngo-se** (ナフセ), contracted from *Nákú-sim)e*, *u*, *uru*, = to despise.

Δ *Fitú wo nun to mo noosuru* (ナフ' *n*) *mono*, = a person, who does not respect others for anything, who respects others for nothing.

2. **Nakarji**, **u**, continuative, not present, a fusion of *Naku* and *ari*, follows the inflection of *Ari*. See § 92. 4. — *Urésisa kagiri nakari keri*, the joy has been boundless. — *Kono zeni, men-kiyo nakarisi ya útsi nite, jaya iritaru mono ima no yo ni nawo nokoreri*, of this coin there are now still several copies (*mono*) remaining, which, while there was no permission, were prematurely struck off.

As a form of the forbidding Imperative, *Nakáre* comes particularly under notice. See § 93. 2. — *Tsiu-zíyo mitsi wo sára koto tóokarázu. Koréwo onóréni*

施 ^{ホドコシ}	不 ^マ	施 ^{ホトコシ}	不 ^マ	忠 ^{チウ}	<i>hodokósite nryavazúnbá, fitú ni hodokúsu koto</i>
於 ^オ	願 ^{ネガフ}	諸 ^{シロ}	違 ^{トホカラ}	恕 ^{ジョ}	<i>nakáre</i> ²⁾ , whoever is honorable and kind,
人 ^{ヒト}	亦 ^モ	己 ^{オノレ}	違 ^{サレ}		never deviates far from the way (from the
	勿 ^{ナレ}	而 ^ニ	道 ^{ミチ}		moral law). If a person does not wish that
					this or that be applied to him, he may not
					apply it to others!

Derived from *Nakúri* is **Nákarásim)e**, **u**, **uru**, = to command that there be

桑 ^{クワン}	母 ^{オカラシム}	not, i. e. forbid. See § 88. — <i>Kuranoki wo kuru-koto nákarásimu</i> ,
柘 ^{シロ}		= order is given that the chopping of the mulberry-trees do not
	伐 ^{キル}	happen, = it is forbidden to chop the mulberry-trees.

3. **Nakeri**, Pret. pres. there has not been, follows the inflection of *..eri, esi* (§ 80. § 92. 4). — *Nivakáni fusegu-beki yau mo nakereba, ..Kavatsi ye nige-yuku*, as in the hurry there was no opportunity for defence, they fled towards Kavatsi.

Remark. The spoken language of Yédo seems to use *Nakéreba* for *Nakáreba*, thence „*Sívó- (sívó-) ke ya nakerebó* (or *nakutewá*) *adziwai ga nai*, it is not good without salt” ³⁾.

4. **Náku-nar)i**, **u**, Δ **Ngo-nari**, **Noo-nari**, to become nothing, to come to nothing, to be consumed. See § 100. III. (歿。沒。死). — *Tsikára naku-naru*,

¹⁾ R BROWN, *Coll Jap* N° 291

²⁾ *Tschung-yung* XIII 3

³⁾ R BROWN, *Coll Jap*. N° 632.

to become powerless. — *Tsikára náku-narite iru*, = Δ *Tsikára ngo nátte iru*, to have become powerless. — *Sake ca náku-narita*, = Δ *Sake wa ngo-nattu*, the wine is consumed. — Δ *Urevi no yûmé ga naku-narita*, the unpleasant dream has disappeared. — *Aritaru mono no náku-naritaru koto*, the perishing of a thing, that has existed.

SYNOPSIS OF THE INFLECTIONAL FORMS AND DERIVATIVES OF NASI, KI, KU.

NOT TO BE.

	Forms of the Predicate verb.	Substantive and Attributive form	Adverbial form	Derivative verb.
Root-form.	NA, = <i>not</i> .	Naki, Δ Nai, ... <i>less</i> .	Naku, Δ Ngu, \ddagger (Δ Noo, Nò) <i>without</i> .	Naku-si. Δ Ngu- si, <i>to want, fail</i> <i>of</i> .
Closing-form.	Nasi, Δ Nai <i>there is not</i> .			Naku-su, Δ Ngu- su, <i>there is want-</i> <i>ing</i> .
Substant. form, declinable.	Nasi, Δ Nai Nasi wá, Δ Nai wá <i>that there is not</i> . Δ Naika? <i>is there not?</i>	Naki, Δ Nai Naki wá, Δ Nai wá <i>what there is not,</i> <i>the ...less</i> . Δ Nai koto	Δ Naku wa	Naku-suru, Δ Ngu-suru
Local, defini- tive of time and manner.	Nasi ni, Δ Nai ni Nasi ni- Δ Nai ni- óite wá, óite wá, <i>while there is not</i> .		Naku ni wa, = Nakunba, Δ Nakumba.	
Gerund				Nakû-site, = Δ Nakû te Δ Ngo te Δ Nò te Δ Nakû te wá Δ Nò te wá <i>by want of...</i>
Concessive <i>though</i>	Nasi to- Δ Nai to- iyé domo, iyé domo Nasi to- Δ Nai to- iutomo, iutomo Δ Nai tomo		Naku tomo, <i>though there is</i> <i>wanting</i> .	
Conditional. <i>if</i> .		Δ Nai-narabá, Δ Nai-nará		
Imperative	Na! Nayo! <i>be it not!</i>			

Continuative.

	Present	Pret pres	Pretcrit	
Root-form	Nakari.	Nakari tari. △ Nakarita. Nakatta. ナカツタ. Nakari-keri, there	Nakari-si. <i>there has not been.</i>	Nakéri, △ Nai-keri, <i>there was not.</i>
Closing-form	Nakari, <i>there is not.</i>	<i>has not been.</i>	Nakari-ki, <i>there has not been.</i>	Nakéri, <i>there was not.</i>
Substant form	Nakáru. Nakaru wa.	Nakaritaru. △ Nakatta to.	Nakari-si.	Nakési.
Attributive	Nakaru.		Nakari-si.	Nakési, Nakéru.
Local, definitive of time	Nakaru ni. Nakaru ni ótewa.	Nakaritaru ni. △ Nakari ta ni. △ Nakatta ni.	Nakari-si ni.	Nakeru ni.
Gerund	Nakarite, △ Nakátte.			
Causal form	Nakareba.	△ Nakattareba.		Nakereba, <i>as there was not.</i>
Concessive	Nakarédomo. Nakarutomo.	△ Nakattaredomo.		Nakeredomo, <i>though it was not.</i> Nakeru to mo.

FUTURE.

	Nakaran, △ Nakarao (Nakaroo, Nakarò). Nakaran zu. uru. △ Nakarò zu. uru.
Conditional	Nakaraba.

IMPERATIVE.

	Nakare.
Optative	Nakare kasi. Nakare gana.

NEGATIVE.

Nakaránu, *it must be there.*
 Nakerana naranu. 不可無, *it must have been.*
 Naki ni arazu, Nakinarázu, *it is not without...*
 Na nakasso, *it may not be wanting.*

REMARKS ON THE COMPOUND VERBS.

§ 110. The subordinate definition, which precedes a verb with which it is compounded, may be a substantive or a verb.

I. The substantive may be its object direct, or indirect. See § 3. II. 1 and 2.

It is the object direct in *Ama-gori*, *Tsi-gori*, to long for rain, for milk; it is the object indirect in *Ama-kūdari*, descending from the sky.

II. 1. The verb, preceding another verb as subordinate qualifying definition, remains in its root-form. The chief word of the compound governs the accidental object. *Korósi* *i*, *u*, to kill: *Fító wo i-korósi*, *útsi-korósi*, *sási-korósi*, to shoot a person dead, to strike dead, to stab dead.

To the qualifying definitions belong verbs like *Os* *i*, *u*, 押 お, to press, to do with emphasis; *Osi-yar* *i*, *u*, throw away; *Osi-ir* *i*, *u*, to intrude.

Uts *i*, *u*, 打 う, to strike with a blow, or suddenly; *útsi-or* *i*, *iru*, to pounce, as a bird of prey (§ 99. I. n^o. 11); *Síro wo útsi-ide*, *dzuru*, to make a sally.

Sasi, 差 さ, send away: *Ok* *i*, *u*, place; *Sasi-oki*, set aside, put away; *Fító wo sasi-tsukaras* *i*, *u*, to dispatch any one.

Mes *i*, *u*, 召 め, invite, call up, qualifies the action as one which takes place by higher command; *Mesi-tor* *i*, *u*, to take by order, to arrest a person; *M.. ge fitó wo tsukarasi*, *N.. wo mesi-kavesi-tamavu*, (the prince) sends people to M.. and has N.. brought back.

Avi, *Ai*, 相 あ, together, Lat. *con*; *Ai-katar* *i*, *u*, speak together; *Ai-gísu*, consult together.

2. The definition of the particular direction of an action incorporated in a compound verb (as in flying upwards or downwards), is not expressed in Japanese, as in other languages, by a prefix or a preposition, but as the principal part of the expression, by a verb, that is preceded by the mention of the action as a subordinate definition. Leaving the indication of such compound verbs to the dictionaries, we here confine ourselves, for the sake of brevity, to a few examples.

Ag *e*, *uru*, 上 う, *trans.*, expresses the moving upwards, *Sag* *e*, *uru*, 下 くだ, *trans.*, the movement downwards. — *Tori-age*, to take up, to raise. — *Sasi-age Saságe*, to present. — *Motsi-age*, to bring up. — *Fiki-age*, to draw up. — *Máusi-age*, to mention (a thing to a superior). — *Fiki-sage*, or *Fiki-orósi*, to draw down. — *Agari*, *Sagari*, *contin., intr.* — *Tobi-agar* *i*, *u*, to fly upwards. — *Tobi-sagar* *i*, *u*, to fly downwards.

Nobór)i, u, to go upwards. **Kudár)i, u**, to go downwards. — *Fase-nobóri*, to run upwards. — *Nagare-kudari*, to flow downwards.

Ir)i, u, 入_い, to go into. **Ide, Idzuru**, 出_い, to come out. — *Osi-iru*, intrude. — *Faye-iru*, to grow inwards. — *Otsi-iru*, to fall into... — *Faye-idzuru*, to sprout out. — **Ir)e, uru, trans.**; *Otúsi-ire*, to make a thing fall in .. — **Idás)i, u, causat.** — *Tori-idás)i, u*, to take out of.

Kom)i, u, 込_い, intr., to go inwards. **Kom)e, uru, tr.**, to bring in. — *Komas)i, u*, to make go inwards. — *Fi no teri-komu*, the shining in of the sun. — *Nomi-komu*, to swallow. — *Kugi wo (Kusabi wo) útsi-komu*, to drive in a nail.

Utsus)i, u, 移_{うつす}, to remove. — *Fakobi-utsusu*, to transport. — *Kaki-utsusu*, to write over again, to copy.

Kaher)i, u, 歸_{かへ}, to turn back; **Kahes)i, u**, to make turn back. — *Tobikaheru*, to fly back. — *Tori-kayesu*, to take back.

Mav)i, u, 舞_{まわ}, to move in a circle. — *Mi-mavi*, to look around.

Mavar)i, u, continually to go round. — *Nagare-mavaru*, to flow round.

Mavas)i, u, to make go round. — *Fiki-mavasu*, to draw a thing round-about. — *Tori-mavasu*, to turn round.

Tsuk)i, u, 著_{つく}, intr., = on, to. — *Kisi ni tsuku*, to come ashore. — Δ *Fune ga oka ni nagare-tsuku*, the ship drifts ashore.

Tovor)i, u, Δ **Toór)i, u**, 通_{とお}, to go through, to pass. — *Fi no naka wo*, to go through the midst of the fire. — *Nagare-tovor*, to flow through.

Tovos)i, u, Δ **Toós)i, u**, to make go through. — *Ovi-toósu*, to drive through. — *Ovi-toósaretaru*, driven through. — *Matowo i-toósu*, to shoot through a target.

Wátar)i, u, 渡_{わた}, to pass, to go from one side to the other. — *Kawa wo watári*, to cross a river. — *Kawa wo katsi-watári*, to wade through a river. — *Tobi-watari*, to fly over.

Wátas)i, u, to make pass over, to carry over. — *Yaku-šo ye fúto wo jiki-wátasu*, to transport people to the office.

Tsir)i, u, 散_ち, intr., to spread, scatter; **Tsirás)i, u, caus.**, spread, scatter. — *Fou-bou ye nige tsiru*, they fled to all sides. — *Tobi-tsir*, to spatter abroad. — *Ovi-tsirasu*, to scatter.

A P P E N D I X.

DISTINCTIVE VERBS AND VERBAL FORMS EXPRESSIVE OF COURTESY.

§ 111. Courtesy in language and writing is, in Japan, not confined to the privileged classes of society; cast ages ago in distinct forms and, we may add, stamped by the law, it has penetrated to the lowest grades of society and spread over social intercourse a gloss of reciprocal respect, which is indeed not to be found among any other people on the globe.

Besides, courtesy in language and writing is not the consequence of recent development: even the oldest Japanese historical book, the *Yamato-bumi* of the eighth century (see page 37) is characterized by a courteousness of expression which, the not unfrequent insignificance of the contents considered, cannot be acquitted of extravagance.

So long as courtesy governs the oral and written intercourse of a people, the appreciation of its forms belongs to the study of the language, and since we have treated it in the chapter on the Pronouns, we are obliged to fix the attention on the verbs and verbal forms also with which courtesy gives gloss to its language.

The chief features of the Japanese courtesy are:

1. The polite speaker distinguishes the conditions and actions of persons beyond him by the honorary prefix 御[†]. [†] *On* or *O*. See page 75.

2. He does not say or require, that another person, whom he places above himself, should do any thing himself, but says or requires only, that the action be done, i. e. he places the passive form as predicate to the subject, that really performs the action.

3. He considers not only persons of higher station, but even his own equals as being in a higher position, and with the actions of others connects the idea of descent, whereas to his own he gives that of ascent.

4. He is scrupulous in the choice of synonymous verbs, in proportion as he wishes to express the same idea in a more or less exalted style. Letter-writers teach him to distinguish the degrees.

§ 112. To satisfy the demand, which represents the person beyond the speaker not as acting himself and thus as not immediately coming in contact with persons of lower station, the active form of the predicate verb is, as it has been said, simply superseded by the passive form, without — and here is the peculiarity of the expression. — introducing any modification in the construction of the original active proposition (compare § 90. 2). Examples:

Karuno Oho-kimi wo dai-si ni sadameraru ¹⁾ (instead of *sadamu*, or *sadame-tamau*), (the emperor) declares the Great-prince Karuno hereditary prince. — *Zin-mu Ten-wau arutoki takaki oka ni nobirite, kono kuni no katatsi akitsumusi ni nitärüwo mite, jaziméte Akitsusimato nadzuckeraru* (instead of *nadzuku*). = Emperor Zin-mu, once climbing a height, seeing that this country (Japan) resembles the light-insect (the dragon-fly), first gave it the name of Light-island. — *L. wa M. ni N. no kwan wo sadzuckerare*_{si} (instead of *sadzuke*_{si}) *to ari*, people say, that L. has given the office of an N. to M. — *Nuni wo iwasare-masita ka?* what have you said? *Iwasare* from *Iwasi*, make say, and this from *Ivi*, to say.

Much in use are the honorary passive forms: 1. *Serare*, 2. *Saserare*, 3. *Nasare*, *Nasare-mas*_i, u. 4. *Nasoserare*, 5. *Arasare*, 6. *Irare*, 7. *Irasare*, 8. *Iraserare*. Explanation:

1. *Serar*_e, *uru*, pass. of *S*_e, *uru*, to do, to effect. — *Yamato-Take sibaraku tou-riu-seraru* ²⁾ (instead of *tou-riu-su*), Yamato-Take stays there some time. — *Kei-ko Ten-wau Siganite fou-gyo-* (崩御_ぎ) *seraru* (instead of *fou-gyo-su* or *fou-gyo-si tamau*), Emperor Kei-ko dies at Siga. — *N. no Oho-kimi kau-zi-* (薨_き) *seraru*, Great-prince N. dies. — *M. wo kiri-korosi, N. wo ru-zai-* (流_る罪_{ずい}) *seraru* ³⁾, (the king) sabres M. down, and banishes N. If, instead of *seraru*, *sésiméraru* were used, it would mean, that the king gives order to kill and to banish.

2. *Saserar*_e, *uru*, = it is effected that one does; from *Sas*_e, *uru*, to make do. The action runs, as it were, over three wheels, by which a person of high station causes an inferior to have a thing done. — *Go-beo* (御_ぎ廟_{べう}) *ni mayu wo ken-zi-saseraru* (or *ken-zi-sase-tamau*), the prince has cocoons offered in the ancestral temple.

3. *Nasar*_e, *uru*, 被_レ成_ル, to be done, from *Nasi*, make exist, and this from *Ni*, to be (see § 100). *Nani wo nasaru ka?* what does your honor?

¹⁾ *Nippon woo-dai itsu-ru* II 8 verso

²⁾ *Ibid*

³⁾ *Ibid*. II 6 verso.

In the familiar style of speaking and writing as an auxiliary verb grafted on the root of another verb, it makes known, that the action which is done, proceeds from the person spoken to, or even merely from another person than the speaker. Examples from the spoken language:

Sayoo naré, O tsùkê núsare' if it is so, give it me! — *Kosikake ni O kake nasare'* may Your sitting on a chair happen. = take a seat. *O kake nasare*, sit down. — *Kore wo O kasi- (O tsùkê) nasare*, lend (give) me this. — *Kore wo Goran nasare*, please look at this. — *Yoku O yósuni núsari'* = may Your good rest happen! = good rest! — *Doko ni O súmai nasarä ku'* where do You live? — *O kai nasarete mo, O yame nasarete mo, kono äyëwa dehi-masenä*, you may buy it or not, there ends the matter. — *Nokorazu O kai núsarä naré, yasuka-sité ägr-masoo*, if you buy the whole stock, I will sell it cheap. — *Rooro O kai-nasarönü ka!* don't you buy wax?

Nasare-mas)i, u, the same as *Nasare*, only more round-about, vulgo *Nasari-masu* also (see § 101). — *△ Nani wo nasare-masu'* what are you doing? — *Go an-sin nasare-mase*, depend on it. — *Watakusi no masu koto wa O wakari nasare-masä ka?* do you understand what I say? — *Su-yäni nasare-masä ku?* will you do so? — *O kamai nasare-masä na!* take no pains! — *Sukösi mo O kamai nasare-masä na*, don't trouble yourself about; don't care for it. — *Kono mitsi wo O ide nasare-mase*, go this way. — *Idzure ye O ide nasare-masä?* whither are you going? — *Idzure yori O ide nasare-masä?* whence do you come? — *Douzo O hairi nasare-mase*, if you please, walk in.

4. **Nasaserar)e, uru**, 被_レ爲_レ成₊, care is taken that a thing is done or made; the passive of *Nasare*, have made, and this the causative form of *Nasu*, to make. The action or the effect here runs over four wheels.

5. **Arasar)e, uru**, pass. of *Arasi*, to have be. and this from *Ari*, to be. — *△ Dore ga O suki de arasare-masä ku?* what is there of your desire? what do you like?

Arašerar)e, uru, vulgo for *Irasurare*. — *△ O ko-soma ikaga de arašerare-masu*, how is your son? — *Sošite okūsama wa ikaga de arašerare-masu'* and how is your lady?

6. **Irar)e, uru**, to be placed in the condition of dwelling. pass. of *I, Iru* (居_ル), to dwell, be somewhere, stay (see § 98). — *Anata iraruru tokoro wo zen-zi-masénu*, I do not know your dwelling-place.

7. **Irasar)e, uru**, pass. of *Iräsi*, make dwell, thus to be placed in the condition

of making dwell, = to be (somewhere). — *Mo sūkoši irasare-mase* (low language: *irašsai masi*), stay a little longer. — *Yoku irasare-masitu*, you are well placed, = you are welcome. — *Sate, hisabisa ikaga de irasure masu*, come on, how have you been this long time. — *Ikaga de irasare-* (vulgo *irašai-*) *masu?* how do you do?

8. *Iraserare*)e, *uru*, to be placed in the state of dwelling, = to be. — Δ *Go ka-nai samawa ikaga de iraserare* (vulg. *irašsai masu?* how are your family? — Δ *Kūwa hen-* (火多邊) *ni iraserare-mase*, be near the fire (come near the fire). — *Itsi bet i-rai* (一 $\frac{1}{4}$ 別 $\frac{1}{4}$ 以 $\frac{1}{4}$ 來 $\frac{1}{4}$) *ikaga de iraserare-masita?* since our last separation, how have you been?

§ 113. I. *Tama*)vi, vu, Δ *Tamai*, *Tam*)au, oo, 賜 $\frac{タ}{ミ}$ 。給 $\frac{タ}{タ}$ 。給, to bestow, grant, give, when the giver belongs to a higher sphere. Although the Japanese themselves reduce this word to *Tama*, 玉 $\frac{タ}{タ}$, = jewel, we take it for a compound of the old *Tabi*, = to give, and *Avi*, 合 $\frac{ア}{ア}$, to meet. Thence: *Mono wo motte fitō ni tamaru* ¹⁾, literally: to confer something on a person. 祿 $\frac{ロク}{ロク}$ ヲ 諸 $\frac{シヨ$ 臣 $\frac{シ$ ニ = タマフ ²⁾, *Roku wo šo-sin ni tamaru*, (the king Zin-mu) grants incomes to his servants.

As an auxiliary verb grafted on the root of another verb, it characterizes the action as proceeding from a higher person, whether divine or princely. It is expressed by 給 $\frac{タ}{タ}$ and phonetically by $\frac{タ}{タ}$. 給, answers somewhat to the „please” or „have the goodness” used by courtesy, German *geruhen*, is however, at least in tales, rightly left out by the translator.

Examples:

Tedzūkara kūvā wo torite ko-gavi wo si-tamavu, (the princess) plucks mulberry leaves with her own hand, and feeds silkworms. — *Sono notsi Tau yori taka wo ken-ze sikāba, Mi-kari wo moyovasare, sio-teo wo torāsime-tamavu*, when afterwards falcons had been brought as presents from China, (the Japanese prince) caused hawking to come more into fashion, and had all birds caught. *Mayov*)i, u, to come into fashion. *Tor*)i, u, to take. — *N.. tatsimatsi mūnāsiku nāru*, N.. dies suddenly. — *Iku-jōdo mo nākū kano fimé mūnāsiku narāse-tamavu*, immediately after, that lady (a princess) dies.

¹⁾ *Nippon-ki*

²⁾ *Nippon woo-dai itsi-ran*

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Kun-tsiu nite mi mi wadzurawasikusite fodo-nákü fou-kiyo si-tamavu ¹⁾, (the prince), while he is with the army, is taken unwell and dies shortly after.

Old writers have *Tab)i, u, = to give*, instead of *Tamavi* also; thence: *Osame-tabisi toki*, = when N. governed ²⁾. —

For further examples see page 230 line 11 from the bottom. — p. 239 l. 8 from the top. — p. 274 l. 20. — p. 290 l. 9 from the bottom.

II. *Tamavár)i, u, △ Tamaguri, Tamór)i, u*, the continuative form of *Tamavi*, which however supplies the place of the passive form *Tamavare*, = to be granted, not in use (compare *Nari* as substitute for *Nare*. § 100. III), and, like *Tumavi*, also as an auxiliary. is joined to the root, or to the gerund of a verb.

Kore Ten no tamaváru nari, 是天所致也, this is a present from Heaven. — *Ko-zi-ki ni Izanagi no mikoto yori Amaterasu Ohon kami ve mi kubi-tama wo tamavarisi koto wo iveri*, in the book of antiquity it is mentioned, that by (the god) Izanagi a necklace was presented to the goddess of the sun. — *Kore wo mesite go ini dziyo-* (五位叙) *serare, ... no na wo tamavari*, (the king) inviting him, raises him to the fifth rank and confers on him the name of .. — *Nuno san-byáku-tan wo Háku-sai kok-urgu NN. ni tamavari* (賜), *ya zyu-man hon wo ... ni tamavu*, (the Jap. prince) gives three hundred pieces of silk to NN., king of Petsi, and presents (his minister) a hundred thousand arrows.

Uke-tamavari)i, u, △ Uke-tamôri (承奉), to have the honor to receive (from a superior), or to hear. — *Tsiyókuwo uke-tamavari* ³⁾ (承勅), to receive the king's orders. — *△ Go i-ken* (御意見) *wo uke-tamavatta or tamotta*, I have had the honor to receive your advice. — *△ Sakü-ya yuki ga furi-masita to uke-tamavari-masita*, I have had the honor to hear, that it has snowed during the night. — *Go sa-u* (御左右) *uke-tamavari-tákü zonzi-músü*, I wish to have the honor to hear, how you do. — *Ka-roo* (家老) *fänéwo idasite tamavari-keri*, we (skippers are speaking) enjoy the honor, that the secretary (of the governor) has our ships cleared. — *△ Midzu wo nomasete tamôre*, = have the goodness to let me drink fresh water.

¹⁾ *Nippon woo-dai stsi-ran*, I, 10

²⁾ *Wa-gan* sworn under *Tamav*

³⁾ " " " I, 16

p. 228 line 8). — *Ten-wquwo umóni tasuke-nose-tate-mítsuri*, *Kavatsi ve nige-yuku* ¹⁾, they respectfully help the emperor to mount a horse and escape to Kavatsi.

It is in earnest, not in irony, when the historian says: *Makowa no miko ukaguri kítárite Ten-wquwo korósi-tate-mítsuru* ²⁾. prince Makowa. steals in and respectfully kills the emperor.

Tate-matsuraru, **uru**, the honorary passive. honoring, in the eye of the speaker, also him who respectfully offers or presents. If in the preceding example *tate-mítsurárû* were used, instead of *tate-mítsuru*. the speaker would show his respect towards the murderer.

The states and occupations to the qualification of which courtesy pays particular attention, and the expressions of which, to be properly appreciated, must be understood also, are: 1. Being, existence; 2. Doing; 3. Seeing. Showing; 4. Saying; 5. Giving; 6. Going and Coming. — Explanation:

§ 115. BEING.

1. The spoken language, which leaves the use of *Nari*, to be, to the book-language, instead of it uses 1. *Masi* (§ 101); 2. *Ari* (§ 96), *Ari-masi* (§ 101); 3. *Ori*, *Ori-masi* (§ 97); 4. *Gozari*, *Gozari-masi* (p. 263 *Rem.*); 5. *Soro* (§ 102); 6. *Fanberi* and 7. *Moosi*.

6. **Fanberji**, **u**, **Famberji**, **u**, ハヅベリ。ハベリ, of old ハムベリ, means wait upon (侍. 陪), stay or be somewhere (在), it is expressed in the epistolary style by 候 (wait upon), and declared as equivalent to *Sumuravi*, *Sorai* (§ 102). A. B. *sa-u ni fanberite* (左カ 右ウ = 侍^ハリテ) *mótsuri-koto wo tori-okonáru*. (the ministers) A. and B. taking the places right and left (of the sovereign). carry on the affairs of government. — *Yumíva Zin-dai yori fanberi*. the bow has existed from the time of the gods. Compare page 230 line 3 from the bottom.

7. **Mqusi**, **u**, △ **Moosi**, 〆。〆。〆。〆, 1. to show oneself respectful; 2. 申, to mention. The way in which this word is used, requires the distinction of its two significations, although no attention is paid to it. by the Japanese, who use but one Chinese sign (申) for both.

In the former signification, as definitive or as defined part of a compound verb also, it qualifies the action as submissive. respectful: *Mqusi-uke* is to receive respectfully; *Uke-mqusi* on receiving to show oneself submissive. The

¹⁾ *Nippon woo-dai itsu-ran*

²⁾ *Ibid*

root *Mgu* seems to be the same as occurs in *Mgu-k*)i, *uru* (來朝), to come to court in solemn procession, *Mesi-mgu*ko- (not *ka*) *simu* (召來), to send for a person to court, and in *Mairi*, to make a solemn entry. Japanese philologists think that this *Mausi*, „placed after the root of a verb, frequently passes into *Masi*” (§ 101) ¹⁾.

*Yamato Takeno Mikoto Ise Dai-zin-Guu yori fou-ken wo mgu*si-ukete, *Surugá no kuni made yuki-tumaru* ²⁾, prince Yamato Take receives respectfully from the temple of the Great Spirit at Ise the precious sword and departs to the country of Suruga. — Δ *Kaki-tone-mgu*si beki *yu* (書留可申), if I shall take a note of it? — *Sa-yu naraba O wakare mo*si- (= *masi*) *masu*, as it is so, I take respectful leave of you; the ordinary expression for our: Farewell! — *Ori wo motte On tsikadzuki ni nari-mou*si-taku-zon-zite, *tadu ima-made yen-in mgu*si soro, wishing for an opportunity humbly to come in contact with you, I have only delayed it till now. — Δ *O han*si-mou-si-soro *hitó wo mi-mou*si soro, I see the man of whom you speak.

§ 116. DOING is expressed by

1. *S*)i, *u*, *uru*, to do (§ 103). *Si-ma*s)i, *u*, to be doing (§ 101).

2. *Itás*)i, *u*, *Itási-más*)i, *u*, to accomplish (p. 284 *Rem.*), more stately than *Si*.

3. *Asobas*)i, *u*, the causative form ³⁾ of *Asob*)i, *u* (遊^フ), to play, to be amused (*Saru yeda ni asobu*, the ape is playing among the branches), and further the honorary passive *Asobasar*)e, *uru* (被^レ遊^ハ), to take pleasure in any occupation, are used both for the qualification of what persons of rank do. See page 237 line 5.

Δ *Go ki-gen yoku asobasi-soro*. His Honor's disposition (cast of mind) is good. — *Kore wo obosimesi asobasi-soro*. Your Honor means this. — *Kono hoo*ye *On-ide aso*basuru beku soro. literally: may your outgoing be to this side. for: please come to my house. — *O noki asobasare!* please to go back (or out of the way)!

遊^フ 出^ル 此^コ
候^{コト} 可^ベ 方^ハ
被^レ 遊^ハ 申^シ

¹⁾ *MASU* go-bi ni tsukete *iru* wo *ohoku MASU* no *riyaku* nari — *Wa-gun Siwori*, under *Masu*

²⁾ *Yamato nen dai*. I. 22 v.

³⁾ According to the *Wa-gun Siwori*. *Asobasu* is a contraction of 遊^フ 坐^ス, *Asobi-masu*. — „*Inisike yori*,” so it adds, „*Ki-nin koto wo nasaruru wo kaku iveri*,” it is an old custom to designate by this word the doing of noble persons

§ 117. SEEING and SHOWING.

1. **Mi, Mite, Miru** (§ 99 n^o. 34), to see. — *Sina wo miru koto wa deki-masika?* can I see your goods? ¹⁾. — *Watókusi wa kásuká ni jáné wo mi-masu*, I see ships in the distance. Do they say for it really in Yédo *Watakusiwa kas'kani fune ga mie-masu* or *mieru?* i. e. I — the ship comes in view.

2. **(Mis)e, eru**, to show. — *Bun-kowo O mise' 2)*, let me see a desk, or in the more round-about language of Miyako: *Bun-kowo Go ken* (御^マ見^ミ) *se kudasare mase*.

3. **Fai- (Hai-) ken**, 拜^ハ見^ミ, to look on with respect, with interest. — *Kore wo hai-ken itási-masu*, or *hai-ken tsükamát súri-soro*, I have the honor to see it.

4. **O me ni kak)e, eru**, 仰^{オホセ}目^メ掛^カ, = to bring a thing under Your Honor's notice, to show a thing.. — *Nani wo O me ni kake-masoo ka?* ³⁾, what shall I show Your Honor?

5. **O me ni kakar)i, u**, = to appear before His or Your Honor's eyes. — *Miyoo-nitsi O me ni kakari-masoo 4)*, = to morrow I shall come under your notice, I shall let myself be seen by you, I shall call upon you. — *Tudai ma hazimete O me ni kakari masita 5)*, it is for the first time that I come under your notice, = it is for the first time that I have the honor to see you.

6. **Go-ran** (御^オ覽^{ラン}), the glance of a noble person.

Go-ran-zji, u, uru, to honor with a glance. — *Ten-wgu no on fava sou-ziygu wo ik-ken Go-ran-* (—¹⁾ 見^ミ御^オ覽^{ラン}) *zite, kokóro yoku, warari-tamavu 6)*, the mother of the emperor, at the first glance upon the prior, becomes glad of heart and smiles.

In the familiar style of speaking and writing the speaker applies *Go-ran* to his equals, to show them respect. — *Kore wo Go-ran-zerare*, or *Go-ran nasare*, please look at this. — *Nani wo Go-ran nosáru ku?* ⁷⁾, what are you looking at, what do you wish to see? the shopkeeper asks his customer. — *Nani de gozari-masu ka?* *itte Go-ran nasare*, go and see what it is.

§ 118. SAYING. The idea of saying is expressed by

1. **Iv)i, u, Iji, u** (云^{イハス}), **Ii-mas)i, u**. — *Anata no O na wa nanito ii-masu ka?* what is your name? — *Watakusino nawa ... to ii-masu 8)*, my name is ...

¹⁾ *Shopping-Dialogues*, p. 23

²⁾ *Ibid.* p. 2

³⁾ *Ibid.*, p. 1

⁴⁾ *Ibid.* p. 18

⁵⁾ R. BROWN, *Coll.* N^o. 1048.

⁶⁾ *Nippon woo-dai itsi-ran.* II 15 v

⁷⁾ *Shopping-Dialogues*, p. 1

⁸⁾ *Ibid.* p. 19

2. **Nori-tamav**)i, u, to order, when speaking of the master (see § 107, p. 299 l. 15).

3. **Osiy**)e, u, **uru**, 教_{シユ} 我_レ, pron. *ossúy*)e, ā, ārā, to teach, to communicate a thing (*jito ni koto wo*) to a person by teaching, places him who makes the communication above him. who receives it. — *Ware ni* (not *ware wo*) *osíye yo* (教_{シユ} 我_レ), = teach me or communicate to me, sounds modest; *Anāta ni osíye-māsu*, = I teach you or communicate to you, is considered presumptions. — *Tami ni takahési uyuru koto wo osíyesimu* ¹⁾, (emperor Schin-nung) has the people taught ploughing and sowing.

4. **Oós**)e, **uru**, 仰_{オウ}, to charge (*jto wo koto ni*, a person with anything), see § 87 n°. 25. Thence the passive *Oóserar*)e, **uru**, 被_レ 仰_{オウ}, to be charged, instructed. To a superior one says: △ *Anata wa sono toorini ooserare-mas'ta ka?* have you spoken so? to an inferior: *Omae sono toorini itta ka?* — *Oose-tsúk*)e, **uru** (仰付), speak to, to address.. Thence the honorary passive *Oóse-tsúkerar*)e, **uru**, 被_レ 仰付. — *Nipponye to kui wo mo oose-tsukeraruru aida*, as or since (s. § 129, n°. 46) We (the sovereign speaks) have given orders to sail to Japan. — △ *Tono-sama kore wo oose-tsukerareta*, the master has said this to us, or charged us with it.

5. **Kikas**)e, **eru**, = *Kikasime*, to make people hear, from *Kiki*, to hear. — *Ano O kata ni O kiki nasaré*, learn from him, ask him. — *Kikasime*, old-Jap. *Kikame!* 令_レ 聞_キ, let me hear! tell me! speaking to a nobleman. — *Watakusi ni O kikaše nasare!* let me hear! tell me. — *Watakusi ni O kikase nasaru koto ga deki-másu ka?* can you tell it me? — *F'itóno kokóroyeni naru koto wo i i kikaseru koto*, to tell that which tends to the interest of others.

Kikó-sim)e, **uru**, 使_シ 聞_キ, to let hear.

Kikosimes)i, u, 聞_キ 召_シ, to let hear, inform.

6. **Maus**)i, u, マウシ, △ **Moos**)i, u, to speak respectfully to one's superior, to mention, declare; expressed ideographically by 云。曰。申。白。謁。啓。告。奏。言。²⁾ It has the definition of what is said as an Accusative, and, if it is a Substantive objective phrase, this with the particle *to* before it, whereas the more distant object, to whom or where one mentions, as Dative or Local

¹⁾ Jap. *Encycl.* vol 103 l r

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precedes. — *Tsubusa ni sono koto wo mausi-soro*, I mention this minutely. — *Žoo-tei ni mausu*. 告^{ツク}上^{ノボ}帝^{ミカド}, = to speak to God. — *Buts'ni mausite mausaku* ¹⁾. 白^{ハク}佛^{ブツ}言^{ゴン}, = as he speaking to Buddha says. — *Mausi-tumavaku va*, 奏^{ソウ}言^{ゴン} ²⁾, a (the prince to the emperor) says. — *Nagaku Nippon no yatsuko to narite, midzuki-mono wo sodzuku besi to maosu*, he declares that he will always be the servant of Japan, and pay tribute. — *△ Sore wa Nippon de wa nani to moosi-masū ka?* ³⁾, what is this called in Japan?

If *Mausi* is used as a root, on which another verb is grafted, it is expressed thereby, that the action is confined to the speaking or saying, e. g. *Sadame*, to define; *Musi-sudume*, to defined with words; *Age*, to raise; *Mausi-age*, *uru*, 申^{モウ}上^{ノボ}, = to say towards above, to communicate to a superior: *Moosi-ire*, 申^{モウ}入^{イル}, proposition to one's equal. — *Nandziye* (or *Nandzi ni*) *šo-kan wo motte moosi-ire-soro*, I have the honor to inform you by letter. — *Yaku-nin ye mausi-tassu-besi*, notice shall be given of it to the officers.

§ 119. GIVING.

1. As from courtesy the speaker places the person addressed above him, even if he is his equal, he qualifies his own giving as an upward movement, and the giving of another as a downward one: he uses *Ag*o, *uru*, to reach upwards, in opposition to the honorary passive *Kudasar*e, *uru*, to be let down from on high, to descend (page 243 line 22), and since from this distinction it appears who gives, the speaker or the person spoken to, the express mention of a pronoun in connection with these and similar verbs is superfluous, as the following examples show:

△ *Doi-kin wo age-māsū karu, uke-tori-yaki wo kudasare* ⁴⁾, after I have paid you the price give me a receipt. — *Dai-kin wa agerarēnū* (or *agerare-masēnū*) ⁵⁾, - the price will not be reached upward to you by me, = I will not pay the price. — *Dai-kin wa tudāina kudasāru ka?* ⁶⁾, will you give me the money for the goods immediately? — *Tudāina kudasaru koto wa deki-masēnu ka?* ⁷⁾, cannot you give (it) me immediately? — *Anata-sama yori kudusareta kane itsi-pu mo tsukai va itási-masēnū*, of the money given by Your Honor — it is a Japanese grisette who writes it — I have not yet spent one *bu*.

¹⁾ *Mausaku*, see § 107

²⁾ *Nippon-ki* Vol VII 14 r

³⁾ R BROWN, Coll. N^o. 366

⁴⁾ *Shopping-Dialogues*, p 14

⁵⁾ *Ibid* p 13

⁶⁾ *Ibid* p 13

⁷⁾ *Ibid*. p 13.

2. **Saság)e, uru** (from *Sasi*, to show, and *Age*, to raise), 拵。捧。擎, holding a thing up, to present to a person in a higher station.

Sinra no tsūkai N.N. kitutte mitsūki wo saságū ¹⁾, N.N., ambassador of Sinra comes and solemnly offers presents (to the emperor). — *Tanba no kuni yori kūrōki kitsūne wo sasāgu* ²⁾, a black fox from the country of Tanba is offered (to the emperor).

3. **Kudasare**, joined to the root or to the gerund of a verb, characterizes the action as one proceeding from the person spoken to. It sounds more courtly than *Nasare* (§ 100. IV. 5).

O kai kudasare (vulgo *kudasai*), or *kudasare-mase*, or *O kai nasare!* please to buy. — The chapman: *San-byakume de kudasare!* 三。百。兩。目。出。下。³⁾. please to pay 30 taels! The buyer: *Ni-byōkū me de agemašoo*, I will give you 20 taels. — *Doozo miao-nitsi O ide* (御。出。⁴⁾) *kudasare!* please to come to-morrow! — *Tsikadzuki ni O nari* (御。成。⁵⁾) *kudasare!* ⁶⁾, please to approach him. = allow me to present him to you. — *O kamai kudasaruna* ⁷⁾, take no pains. — *Mo sūkōsi ne-masite kudasare* ⁸⁾, please to set the price somewhat higher. — *Gok' yasūku-site kudasaruna* ⁹⁾, *nokorāzu kai-mašoo* ¹⁾, if you give it as cheap as possible, I will buy all.

Remark For *Kudar)i*, u see § 87 N° 10

4. **Tsūk)é, uru**, 付。ツ, to add to, expresses the idea of giving, without any boast. In △ *O tsūké nasare!* please give it me! *Tsūke* has reference to the speaker and the honorary passive *Nasare* to the person spoken to.

5. **Torásim)e, uru**, also **Torás)e, uru**. That the expression: „to give order to take” places the person ordered beneath the one who orders is self-evident. —

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信
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札
義
Fyak-hwan ni zin. gi rei. tsi, sin no fuda wo torasimete mono wo tamawū ²⁾, the emperor orders the assembled officers to take tablets, on which one of the words humanity, justice etc. is written and thereby bestows gifts.

6. **Yari, u**, 遣。ヰ, to cast, throw, send (*fūto ni mono wo*, to send a thing to some one); it humbles the receiver. — *Tsukai wo O yari nasare*, please send me a message. — *Kono mono ni kane itsipu yare!* give that person one *bu*!

¹⁾ *Yamato nen-dai* III. 3 v.

⁴⁾ *Shopping-Dialogues*, p. 19.

⁷⁾ *Ibid.* p. 36.

²⁾ *Ibid.* III. 4 r.

⁵⁾ *Ibid.* p. 21

⁸⁾ *Yamato nen-dai* III 6 v

³⁾ *Shopping-Dialogues*, p. 38

⁶⁾ *Ibid.* p. 38.

§ 120. GOING and COMING are expressed by

1. **Mairi**i, u, solemn entry, to enter (a palace or temple) in solemn procession. 参. 参. 詣. 入. 参入. 参納. From *Mai*, *Mau*, to walk in procession, to hold a stately procession, and *iri*i, u, to enter. The definition: whither one goes or where one enters, precedes, characterized by *ye*, *ve* or *ni*.

Ten-mu unadzuite O-mae ve mairu ¹⁾, prince Ten-mu, yielding, waits upon His Highness (the Mikado). — *Kau-rai mo .. Go tsin* (御^フ陳^フ) *ni mairite fei-fukū su* (平^フ伏^フ ²⁾), also they of Corea come into the imperial camp and submit themselves.

In the familiar style of speaking and writing *Mairi* is used instead of *Ki-tari*, to come, if one's own coming to the person spoken to is meant, even if one is on an equality with him. If the pronoun of the first person is wanting, by *Mairi* it is indicated that the speaker means his own coming to the person spoken to. — Δ *Watāksa sina wo mi ni* (or *kai-mono ni*) *maitta* (来^フ ³⁾). I have come to you to look at (or to buy) goods. — Δ *Watāksa kono fitō wo tsurete maitta*, I have brought this man with me. (*Shopping-Dial.* 18). — Δ *Firu-maye ni wa mairi ye-* (行^フ ⁴⁾得^フ) *mas'nū*, I cannot come before noon. (*Sh.-Dial.* 17).

2. **Mairar**e, **uru**, if it occurs, is used by the speaker, instead of *Mairi*, by way of an honorary passive, from respect towards the person who comes.

3. **Mairas**e, **uru**, cause to enter solemnly, cause a thing to enter solemnly, i. e. to send a thing to a person in a high station, to offer a thing solemnly. 進. 上. 獻. The giver humbles himself, and raises the receiver.

4. **Mairasar**e, **uru** (passive of *Mairasi*), to be admitted with solemnity. — An example from *RODR.* § 105: *S. Joam Baptista Jesu Christoni Baptisma wo sadzuke-mairasareta* or *Sadzuke-tatematsurareta*, S. J. B. was solemnly admitted to the administration of baptism to J. C. — Here by *Mairi* the giver of the baptism is placed beneath the recipient, whereas the passive form *mairasareta* expresses the respect of the speaker towards the giver.

5. **Ide**, **Idzuru** (出^フ ⁵⁾), to come out of, to appear, and

6. **Agār**i, u (上^フ ⁶⁾), to come up, rise, are applied only to a person beyond the speaker. The former points to the beginning, the latter to the duration of the action. *Fī no ide* is sun-rise, **O ide** (御^フ出^フ ⁷⁾), the rising, the appearing of persons beyond the speaker, His or Your coming. — *O ide nasaru* (出^フ成^フ ⁸⁾),

¹⁾ *Nipp-on woo-dai itsi-ran* II page 4 r

²⁾ *Yamato nen-dai.* I 26 v.

= Your or His rise takes place, i. e. you or he comes. — *Yokū O ide nasare*, or *nasare-mase*, or, abbreviated, *Yoku O ide!* = be welcome! — *O ide nasare! kasi!* oh that he came! — *Dokonī O ide nasarūka?* whither are you going? — \triangle *Kono mitsi wo O ide nasare-mase*, go this way. — *Idzuku ye* (or *Idzuku yori*) *O ide nasare-masu?* whither are you going (or whence are you coming? — *Watakusī to isšo ni* (— 所₃ =) *O ide nasare-mase*, go with me.

O ide also takes the place of the auxiliary verb *Ari*, *Ori* or *Iri* (§ 96, 97, 98), in connection with a precedent gerund. — *Tasikā ni sirité (itte) O ide nasare-masūka?* ¹⁾, do you, or does he know it certainly? — *O ki wo tsukéte, mite O ide nasare!* ²⁾, fix your attention on it and see! — *Atsira ni matte O ide nasare!* ³⁾, wait there! — *Akari wo motte O ide nasare*, bring a light. — *O agōri* (御^{*}上₇) *nasare*, i. e. may your coming take place, says a merchant for: come in! (*Sh-Dialogues* 1).

Taken in an ample sense, by another's coming the speaker understands a meeting, a concession to the speaker's wish, e. g.: *Sake wo age-masoo ka?* may I offer you sake? — *Ari gátoo*, no I thank you. — *Nazenī O agari nasarōnū kō?* = why do you not rise? for: why don't you concede, — why do you refuse? (*Shopping-Dialogues* 21).

Agarasare, u, **uru**, to be raised, from *Agarasi*, to make rise, and this from *Agari*, to rise. The passive form, for honor's sake used in deference instead of *Agari*; also **Agaraserar**e, **uru**.

7. **Makár**i, u, evidently a continuative verb and as I think derived from *Mak*i, u, = to leave off (§ 106), means a continual leaving off of work, i. e. to have furlough (Hd. *Urlaub*) or vacation, to be out of service for a time; to go on furlough ¹⁾. It was formerly used for people in service, who left the capital to go elsewhere for a time, on a visit. It is expressed by 罷。退。往。去。辞。向。至。就, and must be distinguished from *Makar*e, *eru*, to be sent away, the pass. of *Mak*i, u.

日 倭^{ヤマト} 姫^{ヒメ} 命^{ミコト} 于^ニ 辞^{マカリ} 于^ニ *Yamato jime mikoto ni makari-mousi-tamavite iraku* ²⁾, (prince Yamato take) paying a visit to (the priestess) Yamato fime (at Ise) says ... — \triangle *Watakusi wa omae no kata ni makarū,* or *makari-masoo*, I shall come and visit you.

¹⁾ R BROWN, *Coll Jap* N° 14

²⁾ Ibid N°. 34

³⁾ Ibid N° 36.

⁴⁾ *MAKARU to wa koto sumite sono ba wo sirizoku koto nari.*

⁵⁾ *Nippon-ki* VII. 16. r.

When the chapman says: *Sono ne de wa makáři-masénü*, = for that price I will not come to you. he declares that he is not willing to sell for that price. — *Aru tokórou makáři-aru*, to be somewhere on leave, to be somewhere; to be there for a time, but not definitely. — *Bu-zi ni makáři ari-masü*, = he finds himself for a time at ease, it is well with him. — That *Makari* is, at the same time used for „to die” will, our derivation considered, not appear strange.

Placed before another verb it seems to unite with it the idea „of furlough, on a visit only for a time.” — *Mioo-nitsi makáři idzu besi*, possibly I may just call on you to morrow. — *Makari* therefore indicates discretion, politeness.

8. *Tsiká-dzük*(i, u, 近^チ_{ヅキ}), to come into the neighborhood. — *Füru tomosü ni tsiká-dzuku*, the night moth comes in contact with the lamp-light. Thence *Tsiká-dzüki*, an acquaintance, one known. — *O tsikádzüki ni nari-masü*, I become your acquaintance, I make acquaintance with you. — *O tsikádzüki ni nari-masite yorokobi-másü*, it is agreeable to me to have become acquainted with you.

The going out of the Mikado is called *Mi-yuki-s*(i, u, *uru*, or 行^キ_ヅ 幸^{サチ} *Gigo-gao-s*(i, u, *uru*, or *Gigo-gao-ari*, = to spread happiness in going; on the other hand the going out of the Tai-kun, 御^ミ 成^{ナリ} *O nari*.

Ten-wou N. kuni ni gigu-ggu-su ¹⁾, the emperor repairs to the country of N. — *Ten-tsi Ten-wgu aru-toki yama-sinaye gigu-ggu arite, kaheri tamavázü. Tenni nobori tamavu ni ya?* ²⁾, the emperor Ten-tsi once went into the mountains and did not return. Should he have gone to Heaven?

¹⁾ *Nippon woo-dai iten-rau* II 10 r.

²⁾ *Ibid* II 4 v

CHAPTER VIII.

CONJUNCTIONS.

§ 121. As the relation indicated by conjunctions, in which propositions stand to one another, is either a coördination or a subordination, Grammar distinguishes coördinative and subordinative conjunctions. Consequently we arrange the Japanese conjunctions as follows:

A. COÖRDINATIVE CONJUNCTIONS.

I. Copulative conj.	II. Disjunctive conj.	III. Adversative conj.
1. Mo, ..mó, .mó.	7. Arüiva.	11. Mottomo.
2. Mata. ..mo mata.	8. Matava.	12. Nagára, ..ga (..nga).
3. Katsu, Katsu va.	9. ..ka, ..ka.	13. Sikasi-nagára, Sikasi.
4. Oyobi.	10. ..ya, ..ya.	14. Sari- (San-) nagára.
5. Narabi ni.	..yara, yaran.	15. Yavari.
6. Kanete		
IV. Conclusive conj.		V. Explanatory conj.
16. Kono-yüé ni. Sore-kara. Koreni yotte.		21. Kedási.
17. Sore de, Sore de wa. Soo wa.		22. Tadási.
18. So site. So gote.		23. Anzuru ni.
19. Sáte.		
20. Sunavatsi.		

B. SUBORDINATIVE CONJ., GOVERNING THE ADVERBIAL PROPOSITION THAT PRECEDES.

I. Conjunctions of place and time.

24. Tokóro, Bašo.	27. Setsu.	31. Ma-ma	35. Notsí.
25. Tokóroni,	28. Migiri.	32. Aida.	36. Yori.
△ Tokórode.	29. Utsí.	33. Uyé.	37. Kara.
26. Toki.	30. Ma.	34. Mave, Mayé.	38. Made.

II. Conjunctions of quality and manner.

a. Comparative, *b. Proportional conj.*

39. Toóriní. 40. Yáuní. 41. Gotójsi, ki, ku. 42. Fodo, Fodoni.

III. Conjunctions of causality,

a. used in the notice of an actual cause.

43. Yué ní. 44. Kara. 45. Ni yotte, Aida, Tsuki, Tsuite.

b. Conjunctions used in the notice of a possible, i. e. a future and thus an uncertain cause (Conditional conjunctions).

46. Naraba, Nara, in connection with Mosikúvá, Mosiva, Mosi.

IV. Conjunctions of the purpose.

47. Tamé ní. 48. Tote.

V. Conjunctions of concession.

49. ..mo.	52. ..yédomó.	55. Sikamo.
50. ..tomo.	53. Sikaredomo, Saredomo.	56. Somo-somo.
51. ...domo.	54. Soredemo.	57. Mamayo.

The relative comparative of propositions. 58. ..yori va musiro.

Explanation.

A. COÖRDINATIVE CONJUNCTIONS.

I. Copulative or coordinative conjunctions.

§ 122. 1. ..mo, 亦[㊦], adverbial suffix, = too, also, Lat. *que, quoque*, characterizes the word which precedes, either subject or object of the proposition, as added to, or made equivalent to another subject or object already mentioned.

Kore, this; *Kore mó*, this too; even this.

Kore wo, this, him; *Kore wo mó*, him too.

As suffix to an interrogative pronoun it contains all that is included in the interrogative, as individuals together. -- *Dare*. - who? (Lat. *quis?*) -- *Dareni'*, = whoever (Lat. *quisque*). See page 102.

It characterizes the concessive proposition. See § 131 n°. 50.

..mó, ..mó, = both.. and... as well.. as also... not alone or not only.
but also.. — *Kazémó nami mó sídzūmarózu.* = both wind and waves do not
abate, = neither wind nor waves become still. —

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;

Avugi (Δ Oogi) va. Ziyun tsukuri-tamávu to mó mata Bu-wau tsukuri-tamávu tó mó íveri ¹⁾. = concerning the fan, it is said that (to) Schun has made it. as also that (to) Wù-wang has made it.

2. **Mata**, 又^{マタ}. 亦^{モトモ}, = twig, something that is double: as adverbial conjunction = too, and, moreover (*sono ugé*), likewise, or also, unites both coördinate names, and equivalent propositions, and refers to the word or proposition, that follows it. -- *Anáta no kinú-mono mata momen-mono it-tan no uga faba wa ikúra ari-másu ká?* 2), what is the length (and) breadth of one piece of your silk- and cotton goods? -- *Ke-ori wa kane-zuk mata ken wo motsú-músú* 3), for woolen goods the iron foot is used as also the *ken* (an ell of 6 feet).

Mata (亦) refers to the predicate in propositions like:

不學 マナブ *Manánde toki ni kore wo naryu mata yorí kobasikarázu ya? ¹⁾*, to learn a thing (and) practise it continually, is this not agreeable too?

亦タモ而トキエ時キ習ナラフ之レ adv. mata (亦); thence the formula ..mo mata..

Kono fütá jasirano kami mó matá... mi-mi wo kókusi tamáiki, also (*mo*) both these gods kept themselves likewise (*matá*) concealed. Compare page 225.

At the beginning of a proposition *Mata* points to the equality of its contents with that expressed in the preceding proposition. — *Mata* (𐌛) *anáta no hoo ni sa-too ari-másū narú*, *sore wo kai-másoo* ⁵⁾, = and if you have sugar, I will buy it.

¹⁾ *Kasira-gaki* VIII 2 1.

²⁾ *Shopping-Dialogues*, p. 33

³ Ibid p 28

⁴) *Lun-yu*, Cap. 1

³¹ *Shopping-Dialogues*, p. 40

3. **Kátsü**, 且多, isolated by *wa* or *wa* also **Kátsü vá**, **Kátsü wá**, = and also, moreover. Lat. *quoque*, continuative conj., characterizes the proposition or the part of the proposition that follows it, as an addition to the precedent clause.

親^シ 且多 商^シ 賣^フ, *Kon-sin kátsü šoo-bau* ¹⁾, friendship and trade.
有^リ 耻^ハ 且多 格^ス, *Fadzi arde kátsü itáru* ²⁾, people grow ashamed and come to perfection.

Kátsü matá, 且亦, moreover also. than so much the more.

Kátsü-kátsü, = moreover and moreover, all and all.

4. **Oyóbi**, 及^ビ, = reach to, as conj: to and with, inclusive, unites two objects removed from each other, comprising the series of similar things between them. It is a synonym of *..ni itáru made* or *..yuki-tsákite*, = coming to... and of *Made mó*. (See § 62. n°. 26).

The stipulation that Japan shall appoint consuls and commercial agents abroad, is expressed in the Treaty of 1858. Art. I al. 4. by:

諸^シ 取^リ 締^メ 役^ノ 人^ニ 及^ビ 貿^ガ 易^ヲ 處^ニ 置^ク 役^ノ 人^ニ 任^セ 任^ス.

5. **Narabi ni**, 並^ニ, besides, also, from *Narabi*, *n.*, to place oneself next, joins substantives and propositions. — *Morokosi narabini Ban-go ni dzuu-suru mono*, a person versed in the Chinese as also in foreign languages. — *Nippon no kome narabi ni Nippon no mugi* ³⁾, Japanese rice and Japanese wheat.

At the beginning of a proposition *Narabi ni* is met with e. g. in Art. VII al. 2 of the said Treaty, containing the stipulation: „And these buildings shall not be injured.” after the building of churches is conceded in the previous proposition.

6. **Kanete**, 兼^テ 而^テ. 兼^テ, at the same time, gerund of *Kane*, to take with or together, to comprehend, comprise, embrace, characterizes an apposition. — *N.N., Bungo no kamu kanete Nagasaki Go-Bu-gioo*, N.N., prince of Bungo and governor of Nagasaki.

II. Disjunctive conjunctions,

between propositions that reciprocally exclude or may supersede each other.

§ 123. 7. **Arüwa**, **Arüwa**, 或^ハ, contr. of *áru áru wa*, = as someone says ¹⁾, separates, with the signification of or, or also, substantives and propositions

¹⁾ Netherl.-Jap. Treaty of 1858, in the beginning

²⁾ *Lun-gu* II. 3

³⁾ Treaty. II. 19.

⁴⁾ 有^リ 人^ノ 略^ス ナルベシ 又^ハ 一^ニ 謂^フ ヲ 義^ニ. *Wa-gun Siwori*, under *Aruwa*

which may take the place of each other. — *Kono figiri aruiva sono i-zen nite mo* ¹⁾, at this date or earlier.

Aruiva repeated has the power of exclusion. — *Aruiva kono figiri, aruiva sono i-zen*, either at this date, or earlier.

8. **Mata va, Mata wa**, the *mata* isolated by *va*, = or also, then well. The „or” in „consul or consular agent” is expressed in the Treaty Art. I. al. 2 by 又^{マタ}ハ, *mata va*. — 日^{ニッポン}本^{ホン}貴^キ官^{クワン}又^{マタ}ハ委^イ任^ニノ役^{ヤク}人^{ジン}ニ, *Nippon ki-kwan mata va i-nin no yaku-nin* ²⁾, Japanese officers of rank or also commissioners. — *Anda wa Egeres mata va Oran-mo-zi wo O kaki ka?* ³⁾, do you write English or Dutch?

9. ..**ka**, 歟^カ。耶^ヤ。乎^ホ, as suffix and pronounced with emphasis, original characteristic of the direct question; e. g.: *Fūtó ká?* a man? *Arū ka?* is there? *Ari!* there is!

In alternative propositions repeated as a suffix, ..**ka**, ..**ka**, takes the place of our disjunctive either..., or..., Germ. *entweder...*, *oder...* — *Yama ka? Kumo ka?* *toókū-eite siru-koto nasi*, = whether mountain? or cloud? being far off I cannot know it. — *Sore ka aránū ka?* (是耶非耶), is it so, is it not so? — Δ *Sore ka, kore ka koi to iye!* tell that or this (one or the other) to come! ⁴⁾

Remark. In my opinion, *ka* gets its disjunctive power from its original quality of an interrogative particle. *Sore* and *kore* are thus characterized by *ka* as undetermined points of interrogation. Besides the alternative question: is it so or not? is expressed by two coördinate questions, of which one as well as the other closes with the interrogative particle *ka*, thus *Sa-yoo de ári-másū ka? Sa-yoo de ari-masénū ka?* = is it so? is it not so? The question: Is it silk or woolen stuff? sounds in the spoken language: *Kinu-mono de ári-másū ká? ke-ori de ári-másūka?* ⁵⁾ = is it silk stuff? is it woolen stuff? If this alternative question is put, without any modification, dependent on the subsequent *to ómóu* (= to think that), or of *to tovu* (= ask if), the expression is obtained: to think that, or ask if it is silk or woolen stuff. Thus, when ..**ka**, ..**ka** answers to our dis-

¹⁾ Treaty XI. 1

²⁾ Ibid IX 6

³⁾ *Shopping-Dialogues*, p. 14. The original has *O kaki ka* for *O kaki-másū ka*

⁴⁾ Compare COLLADO, p. 59 line 7 from the bottom „*Pedro ca Iuan ca coi to iye* dic quod veniat Petrus vel Joannes”

⁵⁾ *Shopping-Dialogues*, p. 16

junctive either..., or..., it is because the questions themselves are disjunctive or alternative.

Since *Óókata* means „for the most part, in general” (see page 175 n^o. 44), *Óókata sayoo de gozári-masoo*, *óókata sayoo de gozári-másū-inai* of course also means „In general it may be so, in general it may not be so,” for which we are used to say: „It may be so, in general, or it may not.” Consequently the disjunctive character in those two propositions is not expressed by *Óókata*, but by the mere antithesis of the propositions themselves ¹⁾.

10. ..**ya**, ヲ, disjunctive suffix ²⁾, = or. Lat. *vel. sive*. — *Ta ya sono iu fūrubitári*, garden or field has become old; in the spoken language: *Ta ya sono ga fūrubita*. — *Dzu-kin yá kúsa wo nuku*, to take off kerchief or hat. — *Síla yá ódóro wo motte seki wo tsúkúrū*, to make mats of underwood or thorns. — *Hanásī yá waríu koye*, noises of talking or laughing.

Also *ya* is, just as *ka*, properly the closing particle of a question, it may be simple or disjunctive, and as that about which a question is put, is uncertain, this particle is also called *irayuru utagai no ya*, i. e. the so called *ya* of uncertainty. — *Ano fító wá kitárū yá?* is he coming? — *Sikárū yá, ina yá?* is it so, or not? — *Mikado hei-an ni másū yá? ina yá?* ³⁾. = is the Mikado at his ease or not? = how does the Mikado?

Asa yuru ni “ *oyani kau-kan* (孝多行多) ‘ *suru fító wá*

Kami ya Fotoke no “ *megumi aru besi*.

He who early and late does his duty towards his parents.

Shall have the grace of the gods and of Buddha.

Yara, properly **Yaran**, = *Ya* + *aran*, = if there shall be? — .. *sama ga kuru de aru yara*, *watókusi wa utagute órū*. I doubt if Mr. N. will come. — *Idzure no koto yara sirarezu*, it is not known what matter it is. — Δ *Fító yara tsiku-soo yara siranu* ⁴⁾, whether it is a man or a brute — I do not know.

III. Adversative conjunctions.

§ 124. 11. **Mottomo** (improperly expressed by 尤^{モトモ}モ^モ尤^{モトモ}). though, although, adversative or properly concessive conjunction, originally *Mótte mó*

¹⁾ Compare R. BROWN, *Coll. Jap.* LI. line 5 from the bottom

²⁾ 言^{コト}之^ノ間^マ也^ヤ. *Wagon Suwor*, under *Ya*

³⁾ *Nippon-ki*. XXVI. 9.

⁴⁾ Borrowed from COLLADO, pag. 60

(以^モモ), = with (this) also, modified for vocal harmony *Motto mo*, is put, in my opinion, elliptically for *Sore wo mōtte mō*, = with all this.., though, on the other hand. An example:

引 ^{ヒキ}	尤 ^{モトモ}	彼 ^カ	軍 ^{イクサ}	<i>Gun-yoo no</i>	<i>šo-butsu</i>	<i>wa</i>	<i>Nippon</i>	<i>yakū-šo no</i>	<i>foké</i>	<i>urū-be-</i>
差 ^{サシ}	外 ^{ガイ}	所 ^{ショ}	用 ^{ヨウ}	<i>karázū. Mottomo</i>	<i>gwai-koku-zin</i>	<i>tagui no</i>	<i>tori-fiki</i>	<i>wa</i>	<i>sasi-</i>	
構 ^{カマヒ}	國 ^{クニ}	外 ^{ガイ}	諸 ^{ショ}	<i>kamai-arū koto</i>	<i>nasi</i> ¹⁾ ,	<i>munitions</i>	<i>of war</i>	<i>may</i>	<i>be sold</i>	
事 ^{コト}	人 ^{ジン}	賣 ^{ウル}	物 ^{モノ}	<i>to the Japanese</i>	<i>government</i>	<i>exclusively.</i>	<i>That</i>	<i>for-</i>	<i>eigners</i>	<i>take</i>
	互 ^{ミタヒ}	買 ^{カハ}	日 ^{ニチ}	<i>to</i>	<i>the Japanese</i>	<i>government</i>	<i>exclusively.</i>	<i>That</i>	<i>for-</i>	<i>eigners</i>
	取 ^{トリ}	本 ^{ホン}		<i>ever</i>	<i>be noticed.</i>	<i>— By</i>	<i>Motte</i>	<i>as it</i>	<i>appears</i>	<i>from this</i>
				<i>example,</i>	<i>the contents</i>	<i>of the</i>	<i>previous</i>	<i>proposition</i>	<i>are</i>	<i>resumed,</i>
				<i>whereas</i>	<i>the suffix</i>	<i>mo</i>	<i>stamps</i>	<i>them</i>	<i>as</i>	

conceded. That the proposition following *Mottomo* contains an antithesis, is the logical consequence of the concessive character of the previous proposition. Compare § 74. The Japanese are accustomed not to distinguish the conjunction *Mottomo* from the adverb *Mottomo*, according to the old manner of writing properly *Motomó* and ideographically expressed by 最 or 尤, = „utmost, by eminence” (see page 134), and also express the conjunction *Mottomo* by the character 尤, by which it has become a stumbling-block for many a translator. As a proof it is necessary to cite the official Dutch translation of the above mentioned article: „Oorlogsbehoeften zullen alleen aan de Japansche regeering verkocht worden EN om dezelve aan vreemde natiën te verkoopen is buiten deze bepaling.” — Of another article ²⁾ also, in which the description of the tedious manner of examining goods is followed by: 尤取調方格多外? 時一日ヲ費カマルベシ, i. e. the examination, however, shall take place without any extraordinary waste of time, the Dutch translation drawn up by Japanese interpreters has „EN” (and) instead of however, whence it appears that they, misled by the Chinese character, have misconceived the force of the conjunction *Mottomo*.

Remark. The *Mottomo* occurring in *Go motto mo de ari-másu* (御^ゴ理^リモ^モト^トマ^マス^ス), You are right) of the everyday colloquial language, is evidently the adverb used as a substantive, and the phrase, which is elliptical, means:

¹⁾ Treaty II 18

²⁾ Art III al 5 of the *Ki-soku* or Tariff belonging to the Treaty of the 18 Aug 1859

³⁾ *Shopping-Dialogues*, p. 13

what you have said is incontestable. This expression is, by the by, also connected with a particular shrewd hero of antiquity, one Mr. *Mottomo* (尤), who had applied to himself the name of 道多理¹⁾, *Doo-ri*, i. e. right, reason ¹⁾. We leave this as we find it.

12. *Nagára*, = in the midst of, whilst, properly a word expressive of relation, arisen by syncope from *Naka gara*, which for the sake of euphony has taken the place of *Naka kara* (自^{ナカ}中^{カラ}). = from the midst, and has a verb in its root-form before it. *Ne-nagóra*, in the midst of sleep, not: as long as one sleeps. *I-nagára uru-mono* is a person who sells, sitting; *Motsi-yukite úrú mono* on the contrary, a hawker. *Nagára* is to be distinguished from *Nakara* (半^{ナカ}中), = the half. — *I'no nakara*, noon.

If the subsequent proposition is an antithesis to the antecedent, *Nagóra* is equivalent to: nevertheless, yet, e. g. *So fuku wo ki-nagóra matsüri-koto wo kiki-tamaru* ²⁾, though he wears mourning, yet he attends to affairs of government. — *Kono kuni Dai-Min ni tsudzuki-nagóra, kisa arázä*, this country, though it borders on China, has (nevertheless) no elephants.

The antithesis is more emphatically expressed by *Nagóra mó*.

The spoken language, which contents itself with putting *Ná* in the place of *Nárá-dáke* (if possible), also retains simply *ga* (at Yédo *nga*) of *Nagára*, to which the force of but has been justly attributed ³⁾. It is put, like *Nagóra*, at the end of the concessive proposition. — *Ano O kato wa kokórozasi wa yorósin gozari-mas'ta ga*, *matsigai-mas'ta* ⁴⁾, though his intention was good, yet he has made a mistake.

13. *Sikási nagára*, = since it is so, mostly simple *Sikási*, 併^{シカシ}爾, = it is so, exhibits the previous proposition as conceded, and is followed by a sentence containing a statement, which must be of value equal to or more than the antecedent proposition. It is equivalent to: although, though, yet, however, nevertheless. — *Sina wo mirä-koto wa deki-másü ka'* can I see your goods? — *Deki-másü. Sikási* (併^{シカシ}) *koko ni te-hon-gire ga ari-másükara. koré wo Go-run nasáre* ⁵⁾, yes; however as I have patterns here, please see them. — *Oke-gai ni va jikage yosi; sikási* (併) *amäri samusa wa asisi; mottomo do-ma ve dsi-kgu-setsu va*,

¹⁾ *Wagon Suwori*, under *Mottomo*

²⁾ *Nippon uco-dai itsi-ran* II 1 v.

³⁾ R. BROWN, *Coll Jap* LV LXII 2.

⁴⁾ *Ibid* p. 41 N^o 313

⁵⁾ *Shopping-Dialogues*, p. 23.

jīnata mo yosi ¹⁾), in the breeding (of silkworms) on tubs, shadow is good, but too much cold injurious, however as soon as (the silkworms) are brought out of doors and fed there, sunshine also is good.

14. *Sāri-nagāra* or *Sān-nagāra* (然^ナ + カラ。雖然, vulgo 乍然), by syncope for *Sikāri-nagāra*, = since it is so, is put at the beginning of a proposition, which contains an antithesis, and therefore is equivalent to: although it is so, notwithstanding, nevertheless. The antithesis is more decidedly expressed by *Sari-nagāra mó* or *Sikāsī-nagara mó*. — *San-nagāra* is phonetically, but not ideographically, indicated by 仝^ナ。乍。然。乍。

15. *Yavāri*, 猶^ナ。然。即, however, yet, nevertheless, still. — △ *Nandzi ga sei-sīte mo, sei-sēzū tomo, kare wa yavari sore wo suru de aru*, whether you forbid him or not, he will do it nevertheless.

IV. Conclusive conjunctions,

preceding the proposition, which expresses a consequence.

§ 125. 16. The adverbial expressions formed with ..*yūēni*, ..*kara* and ..*niyotte*: *Kono yūēni, Karu ga yūēni, Sore yūēni*, or also simply with *Yūēni*, therefore.

Sore-kara, △ *Soreda kara*, *Soosita kara*, vulgo *Soosite kara*, thence, then.

Kore ni yotte, Soreni yotte, therefore. *Sikūrū ni yotte*, or *Sārūni yotte*, since it is so, therefore.

Further elucidation follows in § 129, N^o. 43, 44, 45

17. △ *Sore de*, 夫^ナ。之, *Sore de wā*, so, thus, then, = *ni yotte*. — △ *Watakūsi dai-zī na koto wo tāsū, sore de O kike!* I communicate an affair of importance, thus listen! — △ *Sore de wā kai-māsoo* ²⁾), then (as it is so) I will buy it.

△ *Soo wa*, a contraction of *Sikāku wa*. *Sikū wa*, so, or in the opinion of Japanese, of 左^ナ。様^ナ, *Sa-yū wa*.

左^ナ。程^ナ ¹⁾ マ。カ。リ。マ。セ。ヌ, *Soo wā makāri-masēnū* ³⁾), so I cannot consent to it, so it is not to be done. (For *Makāri* compare page 325, line 1.)

18. *Soo-sīte*, vulgo *So-sīte*, 且^ナ, also 卒^ナ。而^ナ, *Sosste* written, contr from *Sikū-sīte*, = since it is so, thus, then. See *Shopping-Dial.* page 15 Comp. △ *Soo si-māsoo*. I shall do it.

¹⁾ *Yama-mayu kai-foo hi-den* I 1.

²⁾ *Shopping-Dialogues*, p. 10

³⁾ *Ibid.*, p. 3.

19. **Sáte, Sáte vá**, so, thus, a fusion of *Sikáríte, Sikatte*, = (this) being so, according to some, also of 左サ様ウ仕シ而テ *Sagu (Soo) site*, which as far as the meaning goes, comes to the same thing, placed at the beginning of a proposition, expresses a consequence, even if the idea, from which the consequence flows, is not expressed as in: „So then the day approaches, on which” etc. — *Sate* is expressed by 扱, sometimes also by 偕.

20. **Sūnavátsi**, modified for vocal harmony from *Sundō-tsi* (正直路), = the right way; adverbially: right, directly (Germ. *geradenwegs*); conjunctively: consequently, is placed at the beginning of the subsequent proposition, which expresses the consequence. It is also used with the power of *videlicet*, to wit. 則^{スレバ}チ。即。乃。迺。便。即—便

則^{スレバ}知^{シレバ} *Sen-kou-sürü tokóro wó sirábá, sūnavátsi mitsi ni tsikási* ¹⁾, if one knows what precedes and what follows (if one knows the cause and effect), then one is near the path of wisdom. — 安^ト政^チ道^{ミチ}先^{マシ} 五^ゴ年^{ネン}即^{スレバ}千^{セン}八^{ハチ}百^{ヒャク}五^ゴ十^{ジュ}八^{ハチ}年^{ネン}, the 7th year of Ansei, consequently the year 1858 ²⁾.
矣^ニ後^{ノチ}

V. Explanatory conjunctions.

§ 126. 21. **Kedási**, 蓋^{カシ}, = namely, for, though, Lat. *nam*, at the beginning of a sentence, which explains the proposition preceding, mostly giving a reason. — *Yun-dzūka wo nigiri to iyu. Kedási tena-kokóro ni nigiru no tokóro nari*, the hilt of a bow is called *nigiri* (hilt): it is the place at which it is held with the hand though.

The shade of doubt ascribed to *Kedási* by some philological Japanese is with justice, not admitted by others.

22. **Tadasi**, 但^{タダ}, = properly, devoid of other definitions, forsooth, is placed at the beginning of proposition, which explains a preceding assertion by a particular circumstance and generally confines it to that. It is to be distinguished from the adv. *Tada*, = only (see p. 176 n°. 66). — *Yū-gin ni hūyaku mai. tadási gulden nari*, European silver two hundred *Mai*, i. e. guilders

23. **Anzuru ni**, 按^{アズルニ}, = in my opinion, Remark. precedes that, which the writer has to remark on the saying of another.

¹⁾ *Dai Gaku*, § 3

²⁾ *Neth.-Jap Treaty Art. XI al 5*

B. SUBORDINATIVE CONJUNCTIONS, THAT GOVERN ADVERBIAL PROPOSITIONS.

I. Conjunctions of place and time.

§ 127. 24. **Tokóro**, 所^{トコロ}, or **Ba-šo**, - place, it answers to our adverbial conjunction of place where (see page 97). — Δ „*Anáto no sinuru tokóro de watú-kúsi mo mata asóko ni sinu-músoo*, where thou diest. I too will die” ¹⁾. — *Mina mina nige-surisi tokóro ni có* (or *ba-so ni có*) *jítóri tatte-orn*, alone to remain standing, where all have fled. — *Kaci-taten to omóru tokóro no do-ma* ²⁾, a patch of ground, where people think of breeding (silkworms).

25. **Tokóro ni**, Δ **Tokóro de**, characterizes the attributive proposition by which it is preceded, also as an adverbial definition of time, and is equivalent to: whilst. as. — *Mina mina yórókobí tokóro ni*, *sono yo nicaká ni oo-kaze fúki-kitári-keri*, whilst everyone (on board) was full of gladness. in that night a storm suddenly arose, = every one was glad, as a storm arose etc. — *Sikárú tokóroni*, as it is so, it being such.

26. **Toki**, 時^{トキ}, time; **Toki vá**, **Toki ni**, **Toki ni vá** — **Tokinvá**, at the time of, when. — *Mono-kuu toki ni monogatári sézu*, at the time of eating (when one is eating) one does not talk. — *Finó kusá úrú toki vá, fidéri; tsúkino kasá árú toki vá, son útsi no útsi ame-furu to iéri*, people say that the weather becomes dry, when there is a sun-hood (a circle round the sun), and that it rains within three days, when there is a moon-hood. — *Sono tate-mono wo ... siyu-fo nado suru koto aran toki ni ca*, *Nippon yáku-nin kore wo ken-bun suru koto tau-zen taru bési* ³⁾, when it shall happen that people repair buildings ... etc., Japanese officers will have to look after them. — *Sore wo sáru ná; sayoo ni náru toki va semerareru zo*, do not do that! if it happen so, then you will be blamed, = do not do it, otherwise you will be etc. — Δ *Yedo e yukimasita toki Roku-go gawa ni midzá ga masimasita* ⁴⁾, when I went to Yédo, the water in the river Rokugo was high.

27. **Sétsū**, 節^{セツ}, division of time. (See page 158). — *Tadási idzure no kaze nite mo kiréwá nari; mottomo no-yui no sétsū va kurusikarazu* ⁵⁾, properly one must avoid every wind; at the time of the breeding (of wild silkworms) in the open fields however, it does not matter.

¹⁾ R. BROWN. *Coll. Jap.* LVII²⁾ *Yama mayu fi-den* III 1³⁾ *Neth.-Jap. Treaty* II. 7.⁴⁾ R. BROWN *Coll. Jap.* LVI⁵⁾ *Yama-mayu fi-den*. I

The rest of the words expressive of relation, which define time are used in the same way as *Toki*, i. e. they are preceded by the proposition governed by them in its attributive form. If they occur with a gerund preceding, they then belong, adverbially, to the subsequent principal proposition.

28. **Migiri**, 砌^ミ_リ, = street-cutting ¹⁾, paving with flag-stones, also the stones of a staircase: fig. step, space of time. Synonym of *Sitsu* (nº. 27). — *Füné no tsiyókû-kan no migiri ni*, on the arrival of the ship.

29. **Utsi**, 内^ウ_チ, **Utsi wa**, **Utsi ni**, within; while. See page 188. — Δ *Yidoni ori-masûta utsi ni*, [*on-siro no*] *kiwu-zi ga ari-masûta* ²⁾, there was a conflagration [in the palace], whilst I was at Yédo.

30. **Ma**, 間^マ, 1. space, interval: 2. opportunity. — *Ikari wo orôsu mamô nakû-site, kaze ni makasete yuku*, not even having had time to drop the anchor, they drifted before the wind.

31. **Ma-ma**, 門^マ_マ \rightarrow \rightarrow , **Ma-ma ni**, 1. at every place, wherever; 2. on every occasion, as often as, every time that. Repetition of *Ma* (see page 54), synonym of *Aida-aida*. — *Ko-tsi matava siyu-tsi wo jorite (jotte), ma-ma ni ki-seki wo uru koto ari*, at the digging up of old soils, or ground on which temples have stood, rare stones are frequently discovered. — *Kane wo útsû ma-ma ni*, as often as the bell is struck. — *Monowo tôru ma-ma ni*, as often as any thing is taken.

Tabi-tabi ni , 度 ^タ _ビ \rightarrow \rightarrow =,	} as often as. —
Tabi-goto ni , 毎 ^タ _ビ 度 ^ド ,	
Goto ni , 毎 ^ゴ _ト \rightarrow \rightarrow ,	

Ya wo fanâtsu tabi-goto ni (or *Ya no tobu goto ni*) *koyé wo tatsuru*, to call out at every shot of an arrow (or so often as an arrow flies).

32. **Aida**, 間^{アイ}_ダ, while. See page 189.

33. **Uyé**, 上^ウ_エ, above, upon, on. See page 186.

34. **Mave**, **Maye**, 前^マ_エ, vulgo **Mai**, before. See p. 187. — „*Watâkusi no kaeru maeni site simae*, get it done before I come back” ³⁾. — Δ „*Watâkusi wa mairanu maini sigoto wo sité simai-maôo*, I shall finish my business before I return” ⁴⁾. — properly: I don't come; I first shall have done my business.

¹⁾ *Mi-guri*, contracted from *Mitsi no kiri*, way-cutting, or as some say, from *Mina-kiri*, = water-cutting, because the row of flag-stones laid at short distances from one another to step on in rainy weather is called *Migiri*. — *Wa-gun Sivoori*, under *Migiri*.

²⁾ R. BROWN, *Coll. Jap* LVI.

³⁾ Ibid Nº. 161

⁴⁾ Ibid. LVI.

35. **Notsi**, 後_{ノチ}, after. See page 187.

36. **Yori**, 自_{ヨリ}, since. — *Amē tsūsi firākesi yori kono kata*, since heaven and earth have developed themselves. — \triangle *Mairi-masita* (vulgo *masite*) *yori*, *āno tokōro wa hirake-masita* ¹⁾, that place has been opened, since they came.

37. **Kara**, 自_{カラ}, after, see page 72. — *Wutakūsi-ni wa yomenu kara*, *tsuu-zi-kata ni tanonde*, *naosi-te morai-masū*, I cannot read it and thus I shall request the interpreters to translate it. — \triangle *Age-māsū kara uke-tori-gaki wo kudasāre*, after delivery by me, please give a receipt. Vulgo also with a gerund preceding. — \triangle *Tabēte* (for *tabeta*) *kara yuki-masita* ²⁾, he went, after he had eaten.

38. **Made**, 迄_{マデ}, to, till. See page 192.

II. Conjunctions of quality and manner.

§ 128. a. Comparative conjunctions, equivalent to: like, just as, so as.

39. **Toōri ni**, 通_{トウリニ}, = in the way, on the passage of... (see page 191), according to, in the way that, properly a word expressive of relation. — 例_レ之_ノ 通_{トウリニ}, *Rei no toōri ni*, according to the law. — *Anāta no osiyuru toōri ni itāsi-māsita*, I have acted according to your direction (as you prescribed).

40. **Yū ni**, \triangle **Yoo ni**, 様_{ヤウニ}, in the manner of, in the way that, so that, as if ³⁾. — *Omōu yū*, the meaning. — *Fitō no sūku yū ni surū*, to do as others would gladly have it. — *Kariko kūrō ni fanarenū yū ni su-besi*, people must go to work so. that the silkworm be not removed from its food. — \triangle „*Hitō-bitō no osoreru yoo ni okonai-masita*, he behaved so, that people were afraid of him” ⁴⁾.

41. **Gotōsi**, **ki**, **ku**, 若_シ _キ _ク, 如, to be like... (see page 109 n^o. 7), is equivalent to „to be as if,” when it, used without a subject, has a proposition before it, as complement. — *Akū wō konō mō mono wā wazāraiwo mǎnēkū; tatore ba jibiki nō otō ni oō-suru ga gōtōsi*, whoever loves evil, draws upon himself adversity; it is, to use a comparison, as if the echo answered the sound. — *Mosi*

¹⁾ R. BROWN, *Coll. Jap.* LVII

²⁾ Ibid LVI

³⁾ Comp. page 85. *Dono yau* etc. and 131

⁴⁾ R. BROWN, LVII

sa-yau ni yomu-beku naraba, in case one must read so. — *Mosi sa-yau ni yomu-beki ga gotokū naraba*, if one ought to read so (which the speaker doubts).

b. Proportional conjunctions. which express a proportion as: in proportion to, how, — so much the.

42. **Fodo** (△Hodo), **Fodon**, 程半, = in proportion to, for so far as, so much as, so much that. Comp. page 131. — *Tsikara no oyōbu fodon*, for so far as my strength reaches. — △ *Watākusi wa kiu-sōkū-si-tai fodo ni tsukurete oru*, I am so tired, that I long for rest. — ..*va* .. *to iyu fodo no kotoba nari*, .. is a word that says so much. as .. — *Fisāsiki fodo ooi* (△ *Hisāsū hodo ooi*), = much in proportion to the long lasting, i. e. the longer, the better. — △ *Ooi hodo yoi* ¹⁾, the more, the better. — *Fisāsī-kereba jisāsiki fodo ooi*, the longer, the more. — *Hayākerebā hayāki fodo yoi*, the sooner, the better. — *Are wa nomeba, nomō fodo kavaki ga tsūyōku nārū*, the more he drinks, the more thirsty he is.

Sāru fodo ni, 爾程半, arisen by syncope from *Sikāra fodo ni*, = for so far as it is so, is placed at the beginning of a sentence. *Sari-fodon* is also met with.

III. Conjunctions of causality.

§ 129. a. Conjunctions of propositions, which notice an actual, past or present cause.

43. **Yūé**, 故半, now commonly written 又, = cause; **Yūé ni**, for reason of, because, as. whereas, while, with an attributive definition preceding, which is sometimes qualified as a genitive by *ga*. — *Sore Nippon-gōku wa Tsūkwa no tsiyori figāsī ni atāru yūé ni Nūt-tōu tō iurū*, the country of Japan, as it from the middle kingdom (China) lies towards the east, it bears the name (there) of the (country) to the east of the sun. — *Ten-ka ni kedu-mono oōku, den-fata wō sokondvu yūé ni fitō ni kari wō osice-tamōviki*, as many animals were upon the earth and did damage to the lands, he (a certain prince) taught the people hunting. — *Ten-ka ni midzū oōsi yugū ni*, as rivers are on the earth in great numbers. — *Mukōsi wa kinu ni mono wo kakisi yūé ni, kamito ien zi ito-fen wo kakeru* ²⁾, formerly people wrote on silk; thence the character indicating paper (紙) is combined with that indicating silk (糸). — *Yūma takaki gā yūé ni tātōkarāzu; ki arū wō mōtte*

¹⁾ R. BROWN, LVII.

²⁾ *Kasira-gaku*. VIII 1 r.

tátatosi to ō, on account of its height, a mountain does not deserve honor; that it bears trees, that makes it deserving of honor. — *Fito koretōru gā yūe ni táttokarāzu*; *tsi ōri wo mōtte tátatosi to ō*, a person is not respectable on account of acquired bulk; having understanding, that makes him respectable.

Compounds with *Yūe ni*, placed as illative conjunctions at the beginning of a proposition:

Kono yūe ni, 是故 $\frac{\text{是}}{\text{是}} \frac{\text{故}}{\text{故}}$, = therefore. — *Kono yūe ni kun-si rá mādzu tókū ni tsūtsū simū* ¹⁾, therefore the philosopher applies himself particularly to virtue. — \triangle *Sore yūe ni*, 夫故 $\frac{\text{夫}}{\text{夫}} \frac{\text{故}}{\text{故}}$, = for such reasons, therefore.

Kārū ga yūe ni, by aphoresis for *Sikārū gā yūe ni*, = on account of its being so, since it is so, therefore, thence, Lat. *ergo*, is placed at the beginning of a proposition, which contains the consequence of a series of propositions preceding. — *Kārū gā yūe ni kuni wo osāmārū koto rá ihé wo totonouru ni ōri* ²⁾, therefore the management of a country depends upon the management of his own house.

44. **Kara**, 由自 $\frac{\text{由}}{\text{由}} \frac{\text{自}}{\text{自}}$, = from, Lat. *ex* (see page 71), as an illative conjunction peculiar to the spoken language of Yédo, it characterizes the proposition it governs as the cause, from which the subsequent proposition flows.

It is sometimes also used alone with the signification of after. The verb dependent on *Kara* is used as a substantive. — *Tē-hon-gire ga ōri-māsū kara, kore wo Go-ran nasare* ³⁾, as patterns are at hand, please see them. — \triangle *Kon-nitsi wa yohodo ōsōi kura, mīygu-nitsi kaheri-masiyoo* ⁴⁾, as it is too late to day, I shall return to morrow. *Ōsōi* stands for *Ōsōki* of the written language. — *Hosi wa tai-soo tobi kara, tsisōku mīje-māsū* ⁵⁾, the stars seem small, because they are more or less distant. — *Kan-ben-si masiyoo karu, watōkusi nó sina mo O kai kudasōre* ⁶⁾, = after you shall have thought of it, please buy my goods. — \triangle *Tabete* (properly *Tabeta*) *kara yuki-masita* ⁷⁾, after having eaten, he went.

Compounds with *Kara*, placed as illative conjunctions at the beginning of a proposition:

Sore kara, 自夫, vulgo *Soreda kara*, thence.

\triangle **Soo site** (properly *Soo-sita*) **kara**, thence, then.

\triangle **Soo site**, **So site**, 且, then.

¹⁾ *Das Gaku* X 6.

²⁾ *Shopping-Dialogues*, p. 23

³⁾ *Shopping-Dialogues*, p. 39

⁴⁾ *Ibid* IX 5

⁵⁾ *Ibid* p. 41

⁶⁾ *R. BROWN*, LVI.

⁷⁾ *R. BROWN*, LVII.

45. *..ni yōrite*, old-Jap. *..ni yote*, vulgo *..ni yōtte*, 依^ヨ由^リ。仍^ニ, gerund of *yori*, = proceeding from... having its foundation on..., because of... It is preceded by the causal proposition, which it governs, in its substantive form with or without the suffix *ni*. — *Kamī no kūdāri no Avadzi no sima yōri Sado no sima made ya sima mādzu umi-maseru kuni ūrū ni yōrite Oo Ya-sima-kuni tō ūrū* ¹⁾, the eight isles mentioned in the preceding lines — beginning with Avadzi and ending with Sado are called the „Great land of eight isles,” as they constitute the land first produced. — *Fi-yōkū-kokūwō ūyuru koto wo yōkū-su yotte mono wo tsukuru mono wo Nou-nin to iu* ²⁾, with respect to his ability (*yōkūsu*) in cultivating the hundred (= all) kinds of grain, the producer is called *Nou-nin* (husbandman).

Compounds with *..ni yōtte*, as illative conjunctions placed at the beginning of a proposition:

Kore ni yōtte, *Sore ni yōtte*, therefore, Lat. *igitur*.

Sikārū ni yōtte, or *Sārū ni yōtte*, as it is so, for such reasons, therefore, consequently.

Remark. *..ni yōtte* is, in the official style, superseded by the words expressive of relation *Aida*, = between, while (§ 62 n^o. 14), and *Tsuki*, *Tsukite*, *Tsuite*, = respecting (§ 63. B. 3). At least, places have come under our notice, in which both words must have causal force. Compare page 320, line 14.

b. Conjunctions of adverbial propositions, which indicate a future, possible cause (**Conditional conjunctions**).

We may not pass them over in silence, because they are suggested by others although they do not really exist. We have alone to do with a time-defining local, and thus if, with a view to the spoken language, we confine ourselves to *Nari*, to be, with the form *Naron-toki ni*, - when it shall be, for which also simply *Naru-toki ni*, = when it is, is used, or, instead of it, with the suppositive form explained in § 76, thus, to stick to *Nari*, with

46. *Naraba*, Δ *Nara*, = if it shall be: it is preceded by a substantive or by a verb in the substantive form. — Δ *Sa-yoo narā*, or *Sore nara*, *kui-masoo* ³⁾, if it is so, then I shall buy it. If the speaker intends to say: as it is so, then he takes *Nara* for a contraction of *Nareba*. — *Firu maye ni wā mairi-ye-masēnu*. —

¹⁾ *Ko-si kei-dzu* I p. 4 r

²⁾ *Kasuga-gaki*. IV 4 r

³⁾ *Shopping-Dialogues*, p 4

„Sore nará, jirugo ni.” ¹⁾ I can't come before noon. — „In the afternoon then.” —
 △ *Nokorázu O kai nasáru nara, omázi nedan de age-másoo* ²⁾, if you will take all.
 I will sell them at (テ) the same price. — △ *Nokorázu fei-kin nedan de O kai-
 nasare.* — „Yásui nara, tori-másoo” ³⁾. = Buy all the pieces at one and the same
 price. — „If it is cheap. I will take it.”

If the mere possibility or probability of the statement is insisted on, then,
 in addition to *Naraba*, use is made of the adverb:

Mósikuvá, or simply **Mosiva**, **Mosi**, = in case of, if. 苟、如、若。
 = 万^一 — 千 *Man-itsi*, one against a thousand. Its place is at the beginning, or
 even after the subject of a subordinate proposition, whereas the predicate verb
 of that statement, if it is not attributively connected with *toki* (as *Naru-toki*), is
 put in the suppositive form (*Naraba*) or occurs as the gerund. *Mosi síkárú toki va*,
 in case it is so: 若^し 然^らば, *Mosi síkárabá*, if it might be so: *Mosi síkáríte*,
 in case it is so.

As *Sikura* is evidently the adverbial form of *Sikí*, = ..ish, ..like, isolated by
va (see page 109 n^o. 71), only *mo* of *Mo-sikuvá*, remains as the nucleus of
 this compound. If this *mo* is a variation of the *mu* (直^ち), = actually, ex-
 plained at page 130. *Mó-sikuvá* is equivalent to the Latin *veri-similiter*; if it
 is an abbreviation of *omói*, = thought, then *Mósi-kuvá* means probably, likely,
pent-être. — *Inu ka neko ka?* dog? or cat? *Inuka? mosikuva neko ka?* a dog?
 or perhaps a cat? — *Ni-nusi mosi korewo inanu toki va* ⁴⁾, in case the owner
 of the goods refuses such. — *Mosi ta no kóku-zin so-seino tuka wo gen-suru toki
 va, Oranda-zin mo dou-yguni siyo-seraru bési* ⁵⁾, if the amount of the import
 duty be lowered for another nation, the Dutchmen shall be placed on a like
 footing. — *Mosi gi-deu-(de)si gátuki toki vá, sono zi-gen wo ... sei-fu ni mesite siyo-
 tsi-sesimu bési* ⁶⁾, if such may be difficult to determine, this question shall be
 brought to the knowledge of the government and (by it) be settled. — *Nü-
 gata minato, mosi sono minato wo aki-gatuki koto arava* (read *araba*), *Nippon nisinó
 kata nite betsuní fütótsuno minato nurabini mǎru wo ... aku-bési* ⁷⁾, the port of Nii-
 gata — in case a difficulty might arise about opening this port, a harbor and
 town shall be opened elsewhere on the West-side of Nippon. — *Mosi siygu-zen*

¹⁾ *Shopping-Dialogues*, p. 17

²⁾ *Ibid*, p. 36

³⁾ *Ibid* p. 37.

⁴⁾ *Neth-Jap. Treaty* III al. 3

⁵⁾ *Ibid* III al. 7

⁶⁾ *Ibid*. II. al. 9.

⁷⁾ *French-Jap. Treaty* III al. 2

san kin i-ziygu wo motsi-watarabá ¹⁾, in case a merchant vessel might import more than three pounds (of opium). — *Mosi yo-gi naki si-sai arite, kono ki-gen tsin fon-siyo tori-kagesi sumazu domo, den-yáku no omómáki wa kono ki-uen gori tori-okonáru-bési* ²⁾, if there might be some trifling matter, which cannot be avoided, the spirit of the Treaty shall be acted upon, even if the ratification of the document (containing the Treaty) within the fixed term shall not have taken place

IV. Conjunctions of the purpose

§ 130. 47. **Tamé ni**, 爲 ^{タメニ}, of *Tamé*, purpose, aim, end, for, on behalf of, is properly a word expressive of relation (see page 292 n° 24), and has, when it is used as a conjunction, the verb in its substantive form with or without **ga**, as suffix of the genitive, before it. — *Ki-sókú wo syun-siu-sesimuru ga tamé ni* ... *siyo-riki-su besi* ³⁾, in order to have the rules followed, aid will be given. — *Uru tamé ni*, for sale — *Tsutsi suna ye ni fukaromu tamé, kaze wo kiranu besi*, take care to shelter the place from wind, to the end that earth and sand be not blown on the food (of the silkworms)

The verb dependent on *Tamé ni* is put in the future with or without the genitive termination *ga*, when the attainment of the object is considered as still belonging to the future. — *Kono okite wo katókusen tamé ni*, in order to carry out this clause, there shall etc. — *Kugami wa siyótu no yosi-asi wo miru no, kokóro no kiyoku-tsiyóku wo tadási aritamén ga tamé nari*, = with regard to the mirror, its object is not alone to see if the countenance is beautiful or ugly, but also to rectify and reform the wrong and the right (i. e. the moral nature) of the heart.

48. **Tote**, the syncopated *to site*, of *to*, = *to*, and *sité*, the gerund of *si*, *u*, *uru*, to do.

Preceded by a verb in the future, *..to su* means to be active to carry out the object, which still belongs to the future. (Compare § 103. 6 7. page 290). *Motomen to su* is thus = *acquisiturus est*, he is about to get; *Motomen to site* or *Motomen to te*, = being about to get, i. e. for the purpose of getting. — *Siu-fu to iwu mono fu-zi no gúsán wo motomen to te Nippon e watárikí*, a certain Siu-fu came to Japan to search for a remedy against death.

¹⁾ Neth.-Jap. Treaty III al 5

²⁾ Ibid. XI al 2

³⁾ Ibid VIII al 2

The spoken language supersedes *Motomen* by *Motomeô* (see page 209), thence the expressions: *Motomeô to suru tokoroni*, on the point of acquiring; *Motomeô to suru mono*, some one who is on the point of acquiring; *Motomeô to te*, that he may acquire.

V. Concessive conjunctions.

§ 131. 49. **Mo**, 亦^モ, = also, properly an adverbial postposition (see § 122), when it is put after the predicate verb of a subordinate causal proposition, it characterizes it, as one granting that something is real or possible, whilst the statement thus conceded is limited or revoked by a proposition immediately following it (adversative proposition). The verb dependent on *mo*, as it has been already noticed in § 74, is put in the substantive form with the local termination *ni* or also in the gerund.

Akuru ni mo. Miru ni mo. Yuku ni mo.

Akete mo, Mite mo, Yukite (△ Yuïte) mo.

△ *Ika-ygu ni ndsite mó*, however it be made. — △ *O kai nasare te mo, O yame nasare te mo, kono äyé wa deki-masénu* ¹⁾, you may buy it or not: I cannot go further. I don't care; take it or leave it.

50. ..**tomo**, 厶, also, with a verb preceding in its substantive form. *Akuru-tomo. Miru-tomo, Yuku-tomo.* — *Idzüré no káta yóri mairu-tomó* ²⁾, it does not matter from which side he may come.

51. ..**domó**, ドモ, = **ndomó**, contr. from *ni*. Local. and *tomó*. Comp. page 207. Opposed to *Akeba* アケバ, the fusion of *Ake ni wa*, is *Akedomo* アケドモ, likewise a fusion of *Ake ni to mo*, and opposed to *Arebá* is *Aredomó*, = though there is. From *Aranedomo*, = though there is not, and *Saranedomo*, = though it is not so. come *Arademo* and *Sarademo*. Compare page 258.

52. ..**iedómó**, = though it is said, though it is called. though... with a previous appositive definition characterized by *to*. See page 208.

忘 ワスル レ	雖 イヘ モ	忘 ワスル レ	雖 イヘ モ
賤 イマ ミ	貴 タカ シ	貧 イマ ミ	富 タカ シ
	勿 ナカ レ		勿 ナカ レ

Tómá tó iédómó. mádzúsi ki wo wásúrúru koto nakure ¹⁾

Túttosító iédómó, iyásiki wo wásúrúru koto nakare.

Though you are rich, do not forget the poor!

Though you are honorable, do not forget low people!

¹⁾ *Shopping-Dialogues*, p. 39.

²⁾ French-Jap. Treaty. III. 13.

日^{ニチ} 金^{カネ} 雖^{イヘトモ} *Sen-rýgu no ko-gane wó tsumū tó iédómó, ási-nítsi no gókū niva*
 學^{ガク} 不^マ 積^{ツク} *sikúzu*, though gold is heaped up to the amount of a thousand
 如^{ニガハシ} 千^セ *yurusu bési to iédómó, ..koto wa mó*
 一^{イチ} 兩^{リョウ} *this also be granted, it may not certainly happen that.*

53. *Sikare domo*, 然, syncopated *Sare domo*, = though it is so, the concessive form of *Sikar*i. *u.* = to be so, root *si* (see page 109 n°. 71).

54. *Sore de mo*, = also then, the modal of *Sore*, = such, followed by *mo*, antithesis of the conclusive *Sore de wa* (see page 334 n°. 17).

55. *Siká mó*, 而^{シカモ}, = but; abbreviation of *Sikarédomo*. — *Hito no gen-séi naru, sikamó koré ni tagute, tsuu-sezárasimā* ²⁾, to oppose men, although they are accomplished and wise, and not allow their advancement.

56. *Somo somo*, 抑^{シカモ}, 亦然, = or, explained by the Japanese themselves as concessive ³⁾, concedes the antecedent statement, however introduces an adversative clause. It means properly „so as so as,” is a fusion of *Sikámo*, and this of *Sikákū mo* (just as *Sositr* of *Sikákū sité*, see page 334 n°. 18), and stands with the adversative force of *Tudósi* (see page 335 n°. 22) or of *Sikósi* (see page 333 n°. 13). Some Japanese etymologists think *Somo somo* an abbreviation of *Sore mo sore mo*, others of *Sate mo sate mo*, which, so far as the meaning goes, approaches our derivation.

In the beginning of a speech it serves to announce that which is to be said, as an opposition of other opinions. In this quality it is stamped as an introductory word (發^{ハツ} 語^ゴ, 辭^ジ, *I-t-go no kotoba*), and will approach most nearly to an expression like: „However it may be” ⁴⁾.

與^{ヨリ} 抑^{シカモ} 求^{モトム} *Kore wo motomuru ka?*
 與^{ヨリ} 之^{コレ} *Somo somo kore wo utavuru (atooru)*
 之^{コレ} 與^{ヨリ} *ka?* ⁵⁾, does he strive for it? or does one give it to him?

¹⁾ Neth-Jap. Treaty. II al 6.

²⁾ *Dai Gokku* \ 14

³⁾ „*Yih*, a particle denoting or, either, also a commencing particle as moreover.” MEDHURST, *Chinese and English Dictionary*.

⁴⁾ 反^ハ 語^ゴ, 辭^ジ.

⁵⁾ The sense we assign to *Somo somo* does not agree with that attributed to it in GOSCHKEWITSCH *Yaponsko-Russkii Slovar*.

⁶⁾ *Lun-yu* I. § 10

抑 ノモトナシカヤム 而 カ 強 ハツ 與 ノ 與 キヤウ 北 カ 方 ハツ 之 ノ 強 キヤウ 與 カ 日 ノ 南 ハツ 方 ハツ 之 ノ 強 キヤウ 子 シ 路 ロ 問 トフ 強 キヤウ 子 シ

*Si-ro kiyoo wo toa. Si no no-tamaraku. nan-foo no kiyooka? foku-fau no kiyooka? **somo** **somo** nandzi ga kiyooka? ¹⁾ Tsze-lu asked about energy. The Master said, „Do you mean the energy of the South? the energy of the North? or your own energy?*

57. **Mamayo**, — in case it occurs with the meaning attributed to it of „*en-core que, quoique*” ²⁾ — for in Japanese writings I have never yet met with this word, it must, to have a concessive force, be reduced to the form of *Ma-ma mo* (see page 337 n°. 31) modified for the sake of euphony, and thus mean „however often,” being equivalent to *Toki-toki mo* or *Tabi-tabi mo*. The expression: „However often he tries it, he does not succeed in it,” would thus be equivalent to *Kokoro-miru mama yo deki-masenü*.

Remark. The suffix **mo** gives to all the conjunctions definitive of place and time, or properly words expressive of relation, cited in § 127, a concessive force, i. e. it characterizes the antecedent proposition, which the word expressive of relation governs, as concessive, while the subsequent proposition comes out with an adversative force ³⁾.

The relative comparative of propositions.

§ 132. 58. **Musiro**, 寧ろ シテ, = in preference, rather. Lat. *potius*, as an adverb, it is put at the beginning of a subsequent proposition, to the contents of which preference is given above that expressed in the antecedent proposition. As starting point of the comparison the antecedent statement is characterized by *yoriva*. Next to „*Yuku yori va yukänü ga másu*, = it is better not to go than to go,” cited in *Remark* p. 131, is *Yuku* (or *Yukan*, Future) *yori va musiro yukuna yo!* = rather do not go, than go! Whereas the state or action, to which the preference is given may be represented as one commanded or future, the state or action of the antecedent proposition may be a present, or likewise a future one, as appears from the following saying of *Kung-tsze* (*Lun-yu*, Cap. III. *Pä-yi*, § 4), of which we give three Japanese translations, which lie before us.

¹⁾ *Tschung-yung*. X. 1, 2.

²⁾ RODRIGUEZ § 83

³⁾ According to GOSCHKEWITSCH Yap.-Russ slowar, *Mamayo* signifies *Wprotschem* (besides).

I. 1	2	3	II. 1	2	3
禮、 レイ	レ	...	喪、 マ	...	...
與、 ヨリ	...	...	與、 ヨリ	...	...
其、 シ	...	...	其、 シ	...	...
奢、 オゴル	オゴル	オゴル	易、 オサカル	オサカル	オサカル
也、 ヤ	...	...	也、 ヤ	...	...
寧、 シヤ	...	...	寧、 シヤ	...	...
儉、 ケンセヨ	ケンセヨ	ツ、マヤカケラン	戚、 イタマセヨ	イタメヨ	イタマン

„As to festive ceremonies, be rather sparing than extravagant; as to mourning, be rather grieved than pay attention to observances.”

In the translation 1 and 2 the subsequent proposition is taken as Imperative, in 3 as a wish, in the Future, whereas in 1 the antecedent proposition is conceived as Present, in 2 and 3 as Future.

In Mr. J. LEGGE's excellent version of the Chinese text this passage runs: „In festive ceremonies, it is better to be sparing than extravagant; in the ceremonies of mourning, it is

better that there be deep sorrow than a minute attention to observances.”

Remark. 1. Japanese etymologists see in *Musiro* a variation of *Mosi* (若^{モシ}, = in case of, see § 129 n°. 46), and explain *ro* as an „auxiliary word” ¹⁾; an explanation that does not preposses us in its favor. Should not *Musiro* much rather be equivalent to the syncopated form of *Masu-siro* (益^マ代^シ), and thus mean „more price” or „higher value” ²⁾. Used as an adverb, a word with this signification, at least more than any other, would be equivalent to our „by preference.” With regard to the so called auxiliary word *ro*, the *Wa-gun Siwori* teaches us, that in the eastern Japan it supersedes the termination *wo*. In Japanese Dictionaries the signification of △*Sou-si-tai* and *Kgu-si-tai*, i. e. to desire to do so or so (see § 105), is given to *Musiro* and 寧^ニ (*níng*, willingly); it is plain that the writer aims at the optative proposition, which is introduced by *Musiro*.

Remark 2. The spoken language supersedes *Musiro* with *Naka-naka ni*, = almost, rather, and *Nengoro ni*, = willingly, rather; and makes use of other expedients too. — *Si-sen yori wa naka-naka ni nokorazu sūte-oken*, I will rather give up all, than die. — *Watakusi wa yuku yori yuki-masénu hoo ga yorosii to zon-zi-másū* ³⁾, I think, that it is better not to go, than go. I would rather not go. — „*Fitowo gai-suru yori wa fitó ni gai-seraruru ga mási to omói-nasare!* Suffer wrong rather than do it” ⁴⁾; literally: think, that it is better to be injured by others, than to injure others!

¹⁾ *Wa-gun Siwori*, under *Musiro*

²⁾ Compare *Nai ga siro*, worth nothing § 109. I. 1.

³⁾ E. BROWN, *Coll. Jap.* N° 419.

⁴⁾ *Ibid.* N°. 873.

ALPHABETICAL SYNOPSIS OF THE CONJUNCTIONS TREATED.

<i>Aida</i> . . . N ^o . 32.	<i>Mata va.</i> . . N ^o . 5.	<i>Sáte</i> N ^o . 19.	<i>Toki ni</i> . . N ^o . 26.
<i>Anzuru ni</i> . . . 23.	<i>Mave, Maye</i> . . 34.	<i>Sáte vá</i> 19.	<i>Toki ni va.</i> . . . 26.
<i>Aruiva</i> 7.	<i>Mai</i> 34.	<i>Setsü</i> 27.	<i>Tokinva.</i> 26.
<i>Bašo</i> 24.	<i>Migiri</i> 28.	<i>Siká mó.</i> 55.	<i>Tokóbro</i> 24.
<i>..domo</i> 51.	<i>..mo.</i> 1.	<i>Sikaredomo.</i> . . 53.	<i>Tokóro de.</i> . . . 24.
<i>Fodo</i> 42.	<i>..mo. .mo.</i> . . 1.	<i>Sikáru ni yotte.</i> 16.	<i>Tokóro ni.</i> . . . 24.
<i>Fodo ni</i> 42.	<i>..mo mata</i> . . . 2.	<i>Sikási.</i> 13.	<i>..to mo.</i> 50.
<i>..ga.</i> 12.	<i>Mosi.</i> 46.	<i>Sikási-nagára</i> . 13.	<i>Toóri ni.</i> 39.
<i>Gotó ni</i> 21.	<i>Mosiküva</i> . . . 46.	<i>Sikási-nagáramo</i> 14.	<i>..to te.</i> 43.
<i>Gotó)si, ki, ku.</i> 41.	<i>Mottomo</i> 11.	<i>Somo-somo</i> . . . 56.	<i>..tsuite</i> 44.
<i>Hodo ni.</i> 42.	<i>Musiro</i> 58.	<i>Soo-sitá kara</i> . . 16.	<i>Utsi.</i> 29.
<i>..igdomó</i> 52.	<i>Nagára.</i> 12.	<i>Soo-síte kara</i> . . 16.	<i>Utsi ni</i> 29.
<i>..ka, .ka</i> 9.	<i>..nura.</i> 46.	<i>Soo wa</i> 17.	<i>Utsi wa</i> 29.
<i>Kanete</i> 6.	<i>..narabá</i> 46.	<i>Sore da kara.</i> 16, 44.	<i>üyé</i> 33.
<i>Kara.</i> . 16, 37, 44.	<i>Narabi ni.</i> . . . 5	<i>Sore de</i> 17.	<i>..ya, .ya</i> . . . 10.
<i>Kárü ga yüé ni.</i> 43.	<i>..ngu</i> 12.	<i>Sore de mo</i> . . . 54.	<i>..yara.</i> 10.
<i>Katsu</i> 3.	<i>..ni yúrite.</i> 16, 45.	<i>Sore de wa</i> . . . 17.	<i>..yaran.</i> 10.
<i>Katsu va</i> 3.	<i>..ni yote.</i> . 16, 45.	<i>Sore-kara</i> . 16, 44.	<i>Yü ni.</i> 40.
<i>Kedási</i> 21.	<i>..ni yotte.</i> . 16, 45.	<i>Sore ni yotte</i> . . 16.	<i>Yavári</i> 15.
<i>Kono yüé ni</i> . . 43.	<i>Notsi</i> 45.	<i>Sosite</i> 18.	<i>Yoo ni</i> 40.
<i>Kore ni yotte.</i> . 16.	<i>Oyóbi</i> 4.	<i>Sosite kora.</i> 16, 44.	<i>Yori.</i> 36.
<i>Ma</i> 3.	<i>Sáu-nagóra.</i> . . 14.	<i>Sānavotsi.</i> . . . 20.	<i>Yotte</i> 16.
<i>Made</i> 38.	<i>Sare domo.</i> . . . 53.	<i>Tabi-goto ni</i> . . 31.	<i>Yüé</i> 43.
<i>Ma-ma</i> 31.	<i>Sári-nagára</i> . . 14.	<i>Tabi-tabi ni.</i> . . 31.	<i>Yüé ni</i> . . . 16, 43.
<i>Ma-ma ni.</i> . . . 31.	<i>Sári-nagáramó.</i> 14.	<i>Taddsi</i> 22.	
<i>Ma-ma yo.</i> . . . 57.	<i>Sárü-fodo ni</i> . . 42.	<i>Tamé ni.</i> 47.	
<i>Mata</i> 2.	<i>Sárü ni yotte</i> . . 16.	<i>Toki.</i> 26.	

APPENDIX.

The three dialects, those of *Hán*, *U* and *T'ung*, mentioned and elucidated at pp. 30 and 31, are, according to a statement, since come to our knowledge, from a Japanese man of letters ¹⁾, the dialect of *Hang-chow* (杭州), capital of the province *Ché-keung*, that of *Fuh-chow* (福州), capital of *Fuh-keen*, and the Official language (官音, *Kwan-yin*), by others, also called *Kwan-hwa* or the Mandarin. A correct instruction in the Official language is extremely rare, the more so, as both the other dialects are generally in use.

As this statement furnishes a satisfactory answer to the question concerning the presumed historical value of the Chinese dialects extant in Japan, we consider ourselves required to quote the original expressions of this statement also.

精 密 傳 <small>ルモノマレナリ、</small>	福 州 ナリ、 官 音 ハ至 テ	三 ツ アリ、 多 クハ 杭 州	杭 州、 福 州、 官 音、	○ 本 朝 ノ 傳 ル ト コ ロ、
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¹⁾ 四聲解環, *Si-sei kai-kwan*, = a round to elucidate the four tones, by *Kau-man Sen-sei*, 1804; reprinted in 1858. Preface, p. 1 verso

A D D E N D A.



Page 157. The year-name *Gen-dzi* (1864) is succeeded by 慶^レ應^ミ, *Kei-oo 丑元* 1865.

Page 250, § 92. 1. *Remark.* If **zar)i, u**, is preceded by a substantief in the Local or by an adverb in *ku*, it stands as a substantive affirmative verb and is a fusion of the particle *zo* and *ar)i, u*. Thus *Fána ni zarikeri* stands for *Fána ni zo arikeri*, = a flower has it been; *Sámuku zarikeri*, for *Sámuku zo arikeri*, = cold has it been.



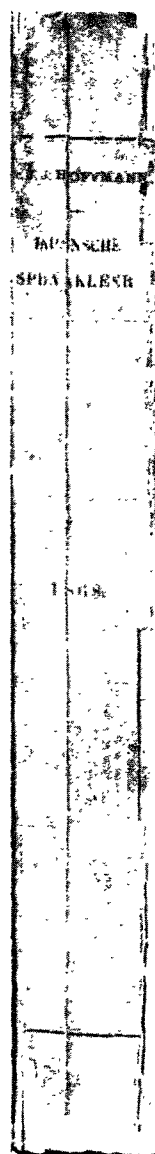
E R R A T A



Page 294 line 5. *For:* nondeflecting *Read:* deflecting



題 解



オランダ語版假表紙背

著者名 J J Hoffmann のまゝに一字 c のことくみえるのは、じつは r である。これは著者の肩かきとしてそえられた Dr の第二字目の r である。D は表表紙の方にかかって、写真には出ていない。

JAPANESE GRAMMAR.

J. J. HOFFMANN, *prof. pub.*

MEMBER OF THE ROYAL ACADEMY OF SCIENCES AT LEIDEN.

PUBLISHED BY THE AUTHOR.

HIS MAJESTY'S MINISTER FOR COLONIAL AFFAIRS.

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LEIDEN 1868

SOLE BY

E. J. BRILL AND A. W. SYTHOFF

Only 500 copies printed

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JAPANSCH E SPRAAKLEER.

DOOR

DR. J. J. HOFFMANN

HOOGLERAAR, LID DER KONINKLIJKE AKADEMIE VAN WETENSCHAPPEN, ENZ.

UITGEGEVEN OP LAST VAN

ZIJNE EXCELLENTIE DEN MINISTER VAN KOLONIEN



GEDRUKT MET 'S RIJES CHINESE EN JAPANSCH E DRUKLETTERS

BIJ A. W. SIJTHOFF.

LEIDEN 1867.

VERRIJGEGAAR BIJ

E. J. BRILL EN A. W. SIJTHOFF.

A
JAPANESE GRAMMAR.

BY

J. J. HOFFMANN, PHIL. DOG

MEMBER OF THE ROYAL ACADEMY OF SCIENCES, ETC. ETC

SECOND EDITION.



LEIDEN. E. J. BRILL.

1876

JAPANISCHE SPRACHLEHRE.

VON

Dr. J. J. HOFFMANN,

MITGLIED DER K. NIEDERLANDISCHEN UND CORRESPONDIRENDEM MITGLIED DER K.
PREUSSISCHEN AKADEMIE DER WISSENSCHAFTEN, RITTEL DES
K. NIEDERLANDISCHEN LÖWENORDENS.

(NACH DEM VERFASSER VON 1868

INZUSAMMENGEFASST VON

LEIDEN, E. J. BRILL.

1877.

I

百年をもって 歴史に ひとくぎりを つけるのは——それ自体としては なにら 意味をもたぬ“教”に 意味を よみこむのは 人間の 恣意の いとなみとして——これまた 世の ならいである かぎり、ことし 1968年は J. J. Hoffmann の A Japanese Grammar が 世に おくられてより まさに 百年に あたる。いま このときを えらんで 本書の複刊を くわてたのは、もとより ただに 本書が こんにち すでに 世に まれなる 書となっているから のみではない：日本語研究の歴史の そのオリノスに ゆるぎなき くらいをしめる 古典ゆえである。

まず 著者の 経歴を あらあら 紹介する^{*}。かれは もと 1805年 Würzburg うまれの ドイツ人、同地の 大学に まなび、のち 1830年 Siebold に あってより 東洋語学の 研究に 身を ゆだね、急速の 進歩を とげた という。かくて その 師を たすけ、オランダにおいて 日本に関する 諸種の 書籍の 編述 および 訳出に したがった。のち 師と 不和に なり Stanislas Julien の まねきに 応じて Paris に おもむこうとしたが、これは オランダ植民省の かれを 日本語通訳官に 登用した ことによって さたやみと なった。Donker Curtius の Proeve eener Japansche Spraakkunst (1859) を かかる かたちで まとめて 世に おくったのは、その 在職中の しごとである。幕末 はじめて 日本から オランダに わたった 留学生たちの 通訳を つとめ、また これらの 機会に したしく 日本人に 接して その日本語を 観察した ことの 一端は「文典」(以下、本書を かく 略して よぶ)からも うかがわれる ところである^{*}。ついで London から Kings' College の シナ語教授に まねこうと はなしたが あったが、まもなく Leiden 大学の 日本語教授に 任ぜられ、1878年、官府の Den Haag で 世を さった。畢生の業として 浩瀚な 日本語の 辞書を あんだが、これは その没後 に L. Serrurier の手で 第三冊目まで 世に おくられただけで 未完に おわった。

「文典」の 内容 および その構成は 複製を 直接に ひもとかれれば あきらかであるから、あえて それについては ここに のべない。(著者の 抱負のまじは その序文

^{*} 以下に しるす 著者の 経歴については、亀田次郎：Hoffmann の日本文典(書物と趣味、第一冊、昭和二年)の記述を 便宜 そのまま おそう ところの 多いことを 銘記し、この 方面の 研究に くわいを された 故に 空想の 意を 表す。

^{*} ちなみに、留学生の 一人たりし 西岡の 五科口訣紀略には Hoffmann の名、漢文等の 表字をもって あられる。(ただし、いま これ、森鷗外 の 西岡氏による。)

のふでに、ほどばしりてゐるから、ついてみうれたい。) また、欧米人の手になる日本語の語研究のその歴史のながれに、すえて本書の位置と価値とをえがきだすに、つとめた論文としては、つとにく亀田次郎: Hoffmann の「日本文典」(p. 3 脚注*参照)が、あって、おおまかにいえば、いまここにさらに多きをくわえるものはない。しかし本書の出版百年を、冒頭にのべたごとくに、ことしのこととみとめて、ただしいかどうかについては、多少の疑問があるかもしれない。それらの点をめぐって、つぎにいささか書志のことにふれよう。

II

「文典」には三類四種の版がある。

(Ia) ここに複製を世におくるもの、すなわち英語版の初版

(II) Ia と平行して世におくられたオランダ語版: *Japansche Spraakleer*.

(Ib) 大綱においては、さして内容に変更をくわえるところなき Ia の再版、
1876年刊

(III) II にもとづくドイツ語版: *Japanische Sprachlehre*, 1877年刊
問題は初版の刊年にかかわる。

英語版とオランダ語版とが同時に世におくられたについては: まず (1) 序文のかきだしのことばのうちにそのよしをのべてある。両版ともにこの序文の日づけは 1868 年の五月である。つぎに (2) とびらのうらにはそのむね(すなわち同時出版の件)を、わざわざうたっている。いま参考までにオランダ語版の方に銘記するところをここに、かきだすならば:

Van dit werk verschijnt gelijktijdig een Engelsche uitgave onder den titel:

A JAPANESE GRAMMAR,

BY

J. J. HOFFMANN.

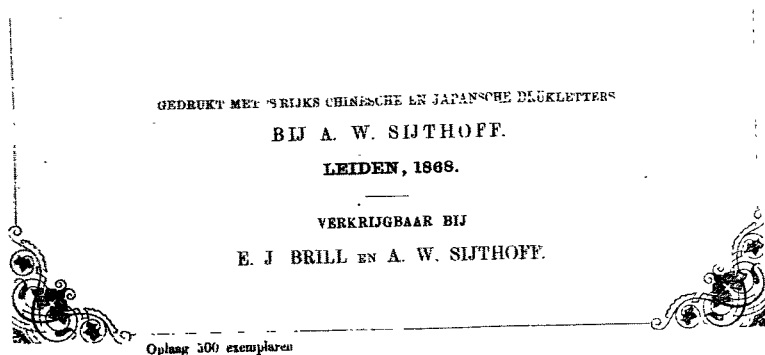
1867.

しかし、ここオランダ語版で著者の名のもとにしるす初版の刊年と英語版のとではそこに 1 年のずれがある。(すなわち、英語版によれば両版の刊行は 1868; オランダ語版によると 1867.) ちなみに、このオランダ語版の数字が印刷

*) とびらのことばによりて、かくいう。(ドイツ版とびらの写真参照)

の過程に生じたたんなるあやまりでないことは、オランダ語版の とひらにも
刊年を 1867 と する こと を も っ て あ き ら か で あ る、(別掲の写真参照)。

しかしながら、オランダ語版が 世に おくられたときの その かりとじり 表紙に
みえる 刊年は 1868 である。



オランダ語版仮綴表紙下部

また、この かりとじの 背に すりこんだ 刊年も おなじく 1868 である、「解題」
のうらに かかけた写真 参照)。そこで いちおうの 結論: とにつく オランダ語版が
じっさいに 世に あらわれたのは 1868年の ことと みるべきである。ただし、この
点に つき 亀田氏の 論文は つぎのように のべる。

Donker Curtius の 日本文典刊行後十一年自千八百六十七年即我慶応三年に其出
版者兼付綴者であった Hoffmann は同種の自著を公けにしたのである。此名著は
同時に英・蘭両文で、和蘭 Leiden から刊行されたが、其書名は

A Japanese Grammar, Leiden, 1867.

Japansche Spraakleer, Leiden, 1867.

である。両書共また其翌年に之を印刷して同年に記した目序を添へて出版した。

(p 24)

これによると 英語版、オランダ語版 ともに まず 1867年に 世に あらわれ、さらに
1868年に すりましを し、序文は そのすりましの さいに そえられた もつのごとく
であるが、はたして そうで あろうか。

まず うたがわしいのは 1867年刊の 英語版が あるか どうか である。その論文に

亀田氏が 実物見本として「ホフマン日本文典初版タイトルページ」として のせる ところの 原本の 写真によれば、それは わたくしどもの 複製の とびらと なにら かわる ところ ない。(すなわち、刊年として 印刷されている 数字は 1868である。) 写真はおそらく 亀田氏 みずから 蔵する ところの 本に ついて うつした ものと 推測する。いま この本は 国会図書館に 亀田文庫の なかに 保存されている、(番号 495-65-H699 j)。いままでに おりに ふれて 目にした 英語版の かずは さして 多くは ないけれども、序文を 欠いて 刊年を 1867とする 本は いまだ 知らない。

つぎに オランダ語版について——。たしかに とびらと とびらうらとに ついては うえに のべるがごとくであるが、いま 表紙の ことを べつにしても、序文の 日づけが 1868であるかぎり、その じっさいに 世に 出たのは 予定より やはり 一年 おくれての ことであらう。

もっとも、このように かんがえる ばあい、なお ひとこと いいおよんで おかな ければ ならないのは、英語再版本 および 独語版 それぞれの とびらうらに みられる 注記である。すなわち、英語版の方には

The work is published in Dutch also under the title of
JAPANSCH E SPRAAKLEER
DOOR
J. J. HOFFMANN.
LEIDEN 1868.

独語版の方には

Von diesem Werke besteht, ausser der Holländischen Ausgabe unter dem Titel
JAPANSCH E SPRAAKLEER
LEIDEN 1867.

auch eine Englische unter dem Titel
A JAPANESE GRAMMAR.
LEIDEN 1868.
SECOND EDITION, 1876.

とあって、ここでは、このような かたちで オランダ語版の 刊年が くいちがっている。こうなると、オランダ語版を 書志の たちばから どう とりあつかうかの 問題が からんてくる。オランダ語版も その じっさいの 刊年は 1868であるに せよ、とびらに 1867と あってみれば、形式を おもんじる かぎり とびらに したがうのが

書志のたちばで あるかも知れない。しかし わたくしの ここに 問題としているのは、「文典」が いつ 世に あられたか という その 現実の 年時についてであること、これまた、いまさら あえて くださしくは のべるに あたらないであろう。

かくて わたくしは「文典」の初版の 世に であつたのは、その版種の 英・蘭 いずれをとわず、1868年の ことであると みとめる ということを あらためて はっきりとくりかえしておきたい。しかし、このことと druckfertigの 原稿が 著者の 手によって いつ 完成されていたか とは、これまた べつである。なにゆえに 英語版と オランダ語版との あいだに みられる ところの むじゅんが 生ずる ことと なったか、これに つき いまや すこしく 推測を ほどこして みたい――：

Hoffmannは 1867年の うちに「文典」を おそらく 世に おくりうる ものと 予定していた；そのみとおして じっさいに 植字にも 手が つけられていた、ただし 植字は はかどらなかつたのである――。十九世紀の ヨーロッパにおいて ろおま字の あいだに 漢字と かなとを はさむ くみが なまやさしい しごとで なかつた ことは 推定に かたくない。ことは もとより 一年の、いな その実質においては 数ヶ月の、はやきか おそきかに かかわるに すぎないけれども、漢字 および かなの 活字が それ目体として 貴重であつたのみならず、その当時に これを 植字しうる 技能の もちぬしの はたして いくばくなりしか と いつた ところへ おもいを いたすならば、1868 年は「文典」が 苦心の あげく 日のめを みた としとして Hoffmann の ために やはり 回顧さるべきであらう*。

ただし 以上の 考定は 英語、オランダ語の 両版が 計画どおりに じっさいに 同時に 平行して 世に おくられたであらう ことを 前提している。この計画の 予定どおりの 実現の ためには、つぎのような ことも 背後に おこつていたかも知れない。すなわち：オランダ文の 原稿は 1867年 または それ以前に すでに できていたが、英文の方は 遅滞した。もし そうとすれば、英文の 原稿の 遅滞に あしなみを そらえて すでに くみの すんでいた オランダ語版の 印刷を おくらせた ことも かんがえうる。しかし とにかくも 序文だけは 1868 年の さつき、おもむろに 感懷を こめつつ ものされた ものである。

*) この解説の 本質からは はなれるので とりあへないが、英語版成本の とびうらみに しるす 植字版の 刊年の 1876 であることも また 偶然では ないといえよう。

III

つぎに ひとつ したいのは、初版の 刊行部数 についてである。これについても 亀田氏の のべる ところを まず 紹介する。(つぎに ひく ところ、うえに 第二節に ひいた 文章の 最後から すぐに つづく ものである。)

歐洲では當時は勿論、後日までも日本文典の典拠となつて非常に流行したのみならず、また本邦でも今日まで諸学音に重んぜられてゐるのである。即ち内外の学界に大なる貢獻と影響とを与へた名著である。初刊後九年を経て、千八百七十六年即我明治九年に英文の分は再刊され、又此年に訳註が出来て、翌年に *Japanische Sprachlehre, Leiden, 1877* という書名で刊行された。其如何に世に行はれたかはこれでも知られるのである。只自分は茲に一寸注意して置かねばならぬ事がある。自分の所蔵の英文初刊本表紙下方隅外に *Only 500 copies printed* と印刷してあるから、此初刊本は僅に五百部限刊行であつた事がわかる。それで歐洲で大いに流行した本書は不足を告げたので、再版に附したのであらうとおもはれる。又蘭文の方は如何であつたか、自分の所蔵本にも又他の知友の所蔵本にも管見の及ぶ限りではこの事が見えてゐないからわからぬが、この方は刊行部数は多かつたであらうとおもはれる。然るに独逸は著者 Hoffmann の 本国であつて、而も當時は彼の普仏戦争大勝後で國勢も隆々として、學術界も大いに進歩発達してゐた上に、初刊の蘭文の分は読者も少なかつたので、英文本再刊の折、更に此独逸本を刊行したのであらうとおもはれる。況んや當時歐洲各國では東洋経略に意を注ぎかけた際であつたからであらう。

1868年に「文典」の だて さいには 英語版も オランダ語版も ともに かりとじの 体裁であつた。亀田氏の いわれる「五百部限刊行」はこの(英語版の)かりとじの表紙に たしかに 印刷されている。しかし、英語版と オランダ語版とは じつは この点 まったく おなじなのである。(すなわち、両者ともに 500部限定と 銘記してあること、挿入の 写真によつて みられる とおりである。) 亀田氏は オランダ語版で この かりとじの表紙を もとのままに 保存している しかるべき本を 見うる 機会にめぐまれなかつたに ちがいない。

発売もについて いうと、1868 年のさいには Brill と Sythoff との 二軒が 名をつ

らねているが、1876年の 英語再版と 1877年の ドイツ語版とは Brill一軒の 発行である^{*}。なお、これらは いずれも 濃緑の 布装である。

19世紀の ヨーロッパにおいて 鎖国を いまだ といいたばかりの 極東の 島国の その日本語の 文法書に どれほどの 需要が あったか、これは おぼつかない。英語版が 10年を おかずして 版を かさねた ことこそ むしろ おどろくべきであろう。「文典」の おこなわれた 範囲は どのみち かなり かぎられていたと かんがえた方が たしいので なかろうか。しかし、その ながく 学者の 参照する ところと なってきた ことは、これまた、たしかである。辞書の方は、それを あんだ 努力の はなはだ 大であったといえ、実用の面で とうてい かの ヘボン(Hepburn)に たちうちのできるものでは なかったし、歴史の ながれに すえて これを かえりみても さしたる 光彩を はなつ ものとは みとめがたい。やはり Hoffmannの名は「文典」によって 記憶される ものと いわねばならぬ。

最後に、この「文典」が 哲学者 Ernst Cassirerと 心理学者 Karl Bühlerとの この ふたりの 偉大な 頭脳の ひもとく ところと なっていることを 書きそえて おこう。前者は かれの名を それによって 哲学史に とどめるであろう Philosophie der Symbolischen Formenの 第一部 Sprache (1923) において、後者は 言語学につよい 影響を あたえた Sprachtheorie (1934) において、それぞれに これを 利用している。

このたびの 複製は 原本を その約5分の4 (かりに 本文 p.132の 柱より 脚注までの 長さを 例に とるならば、その縮少率 82.44%)に ちぢめた。

以上の 解説は 東洋文庫の 委嘱を うけて、亀井 孝氏が 執筆した。

^{*} その間の 事情は、英語再版本の 再版への 序文に つまびらかである。



J.J. ホフマン著 日本語文典 (英語版 初版) 複刻版

1968年11月30日発行

非売品

発行者

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"A book that is shut is but a block"

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